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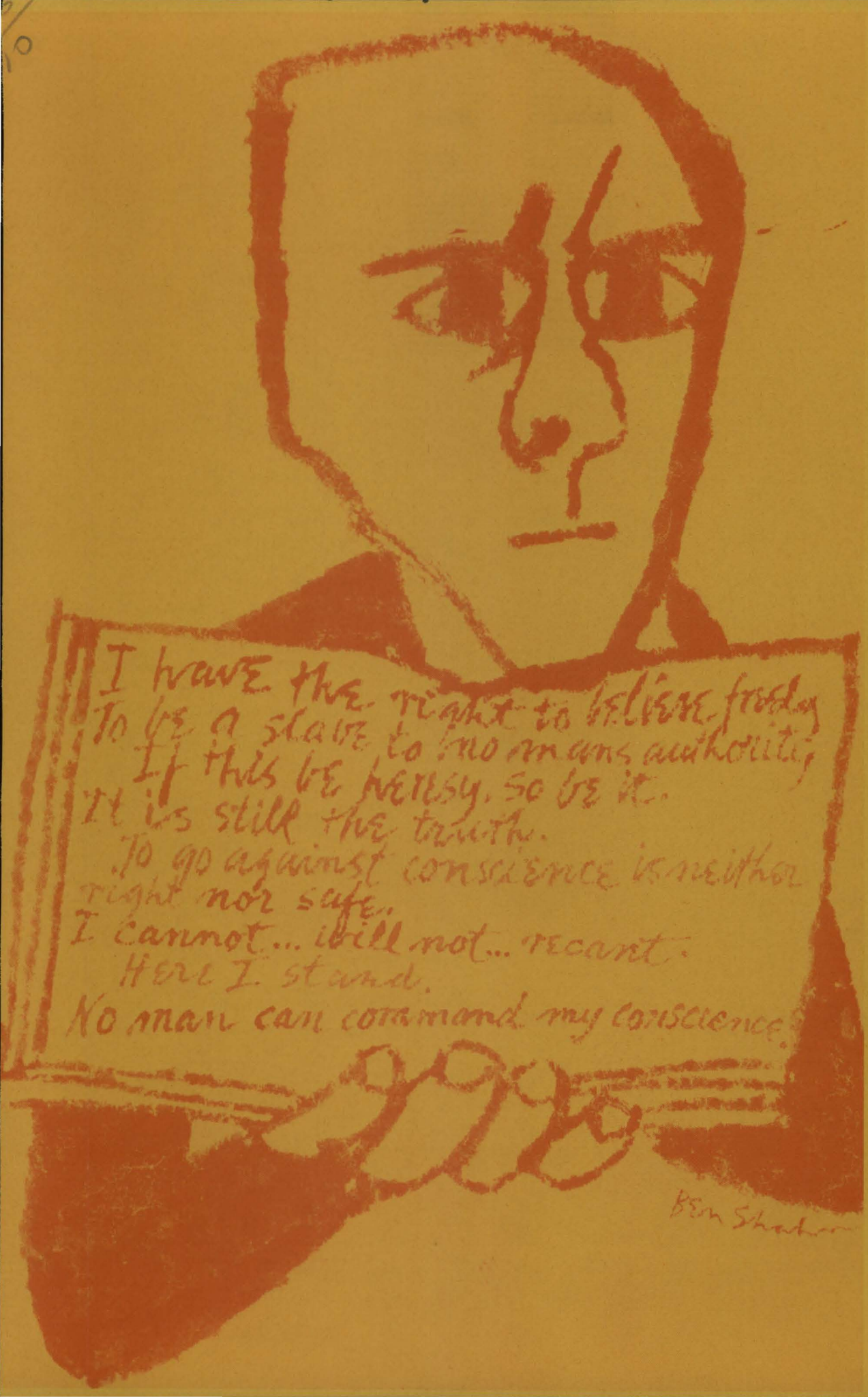

THE CRESSET

A Review of Literature, the Arts, and Public Affairs October 1972

Hoelty-Nickel and the Music Makers

THE CRESSET October 1972 Vol. XXXV, No. 10

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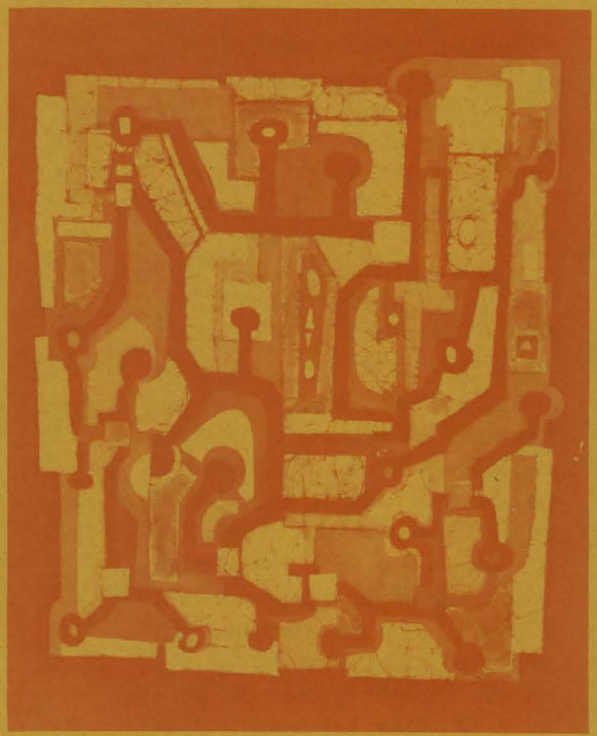
COVER:
Ben Shahn. *Luther's Credo*. 1958. Gouache drawing, 6 1/2 x 9 3/4. The Downton Gallery. Photograph: Geoffrey Clements.



Mildred Breen, West Lafayette, Ind.,
Framed Wall Hanging, batik technique, 34 x 28"

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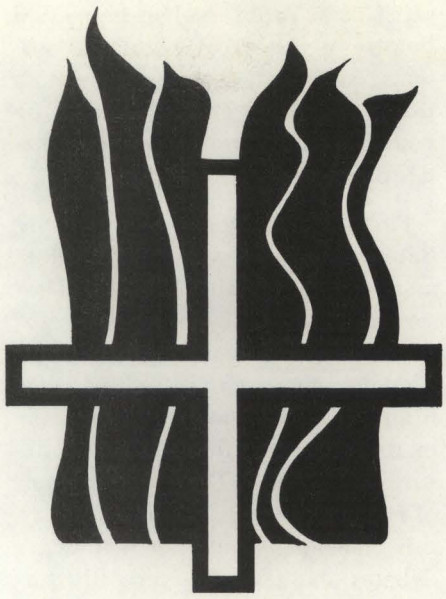


A Baroque Man

Have you ever met a Baroque man? I have. He is Theodore Hoelty-Nickel, Distinguished Service Professor of Music at Valparaiso University. In this issue of *The Cresset* we pay special tribute to him, giving attention especially to his legacy to the university, the Church Music Seminar.

Until recent years, when the music of the young found an affinity with J.S. Bach, it was not particularly comfortable in America to love or appreciate the Baroque. Baroque was not hard enough, not lean enough. It seemed too fat, too soft, too luxurious. At times nothing more than a gaudy distortion of it appeared to find a dwelling place among us.

And yet there is much in American life that is so characteristically Baroque. It was in our country that the phrase, "life, liberty and the pursuit of happiness" was chiseled into the foundations of a governmental document, stating a purpose for the existence of government. That phrase is typical of the Baroque. Not all who thought or used the phrase were Christian believers, but this does not say they were without (religious) convictions. There was no lack of conviction, no lack of rationality. Conviction sustained rationality and rationality inflamed conviction. However, the Baroque period was populated also with men of faith. These are the kinds of people who come to mind when one speaks of Hoelty-Nickel as a Baroque man. It is not by accident that the epitome of the Baroque man, J.S. Bach, a man of faith and joy, is the musician model for Hoelty-Nickel.

The Age of Faith or the Age of Intellect?

One of the cherished assumptions of historians is the assumption that the Middle Ages were the Age of Faith. Is this so? Ought they not rather be called the Age of Intellect? It was finally by the intellect that they met and dealt with the great crisis of the soul and spirit in the 13th century, the crisis that followed the collision of the European outlook with the new mathematics, the new science, and the new world outlook of the Arabian world. The world of Europe lost its confident faith. A fissure opened in the medieval soul. The Blessed Virgin was no longer (as in ages past) the vehicle and guarantor of Jesus Christ's humanity. She became the soft and gentle go-between for the one who was formerly pictured as the merciful, saving Pantokrator. Now he became remote, harsh, judgmental.

Rather than the Age of Faith, the medieval period had become the time of doubt. The proud and ceaseless quest of man poured energies into reaching up to the heavens that had become remote. This spirit of striving (and never reaching) is manifest not only in the cathedrals, but also in the flowering of the great mystic patterns and in the development of courtly love, that strange and powerful movement which turned into the cult of adultery.

Faith smothered with love talk

. . . faith smothered with love talk.

Intellect and Love were joined together in an admirable and awesome way in the struggle to synthesize nature and grace. The central place of love (and love talk) produced a strange and wonderful distortion: love talk suffocated faith. Thereby love became a torture instrument for the conscience of man. In the dread of not being loved one

is answered by the discipline of striving to be more loving. Being loved was measured by the quality and degree of becoming lovely.

Luther's reformatory work centered on this distortion of faith and love. He concluded that the medieval theologians knew nothing of sin because they knew only about sins against love (against the second table of the law) and nothing about sins against faith (against the first table of the law). This distortion misshaped the message of God's saving mercy. The donating love of God towards sinners calls man first of all, above all, and alone to receive that love, to be-loved. Faith is the correlate of the donating love of God. "Through faith alone" became the working center of preaching Christ as the one whom God gives to us for us.

Faith is shaped by its object

The Reformation's message to the fissure in the soul was the message of promise, and its correlate, faith. Faith is receiving the promise given. Faith is being loved by the Lover who creates rather than finds his beloved. The medieval synthesis of intellect and love was replaced by a message of promise and faith.

The Reformation was not mindless, without scholars, advocating (as it were) some buzzing of bees in the head. But the origin of faith, as well as its shape, is the spirited promise given in Christ. This was not a faith whose object is the product of intellectual construction, the mind's management of revelation and rationality to produce a reasonable certainty.

The Baroque people (especially those in Germany) inherited this reformation message. But they received this message after it had gone through trials by fire. The polemicists of a resurgent papacy made strenuous claims for the certainty of authority in the papacy. These claims confronted the evangelicals with pressures to attempt to certify that message with intellectually satisfactory proof. As had happened before in the great scholastic systems, such intellectual guarantors threatened to reshape the faith by reshaping the certainty of the message of donation.

Furthermore, the people of the Baroque period received the reformation message after Galileo, Descartes, Pascal, Newton, and Leibniz had been at work. The message came to people who were no longer innocent of new world views, new methods of the intellect, new fissures in the soul. The Baroque man of faith is a man of faith not before this knowledge, but after it. Pascal's debates about method are illustrative of a new relationship between authority and investigation. The authority of the apostolic message is of one kind, old and transmitted; the authority of science is of another kind, new and self-correcting and experimental. One cannot cite ancient authorities in place of scientific experiments; one cannot establish faith by new discoveries.

With Pascal on one end and Bach on the other, we also see faith liberating the mind to explore and to soar. But in neither man does the intellect become the ground for faith's certainty nor the displacement of faith's centrality. In the Baroque man of faith is a unity of learning and knowledge, a fire and passion, a joy and delight. This highest is united with the lowest, for here, too, is the terror of sin and death, the struggle and the life of hope. In the midst of it all is the unbounded praise of God, the unpretending and unassuming creativity that looks very much like mere, every day work.

The fulness, richness, manifoldness of Baroque almost defies comprehension. It is so modern in its fascination with mass and motion. But for all its weight and solidity, it is never anchored. It is always poised for movement. Sound seems to trigger its motion. But in all the movement there is never chaos. The motion is not only under control; it is controlled motion, as its architecture, sculpture, music, warfare, and politics testify.

The piety of the Baroque man is an informed piety as against ingorant piety or superstition. Its disclosures of death, corruption, and turmoil are as deep and dramatic as its sheer joy, its real delight, its bouyant hope are pervasive and dominant.

Baroque so easily went sour because it was so intense in its heights and depths. Its richness could quickly become self-indulgence; its insight could easily become sentimentality. Nevertheless, there remains in the faithful and creative aspects of Baroque a witness to the life of faith with both knowledge and joy. For our part, we are glad to have met a Baroque man of faith. He is a cherished reminder of our legacy. □

The Collision of Presidents?

We are not referring to the political campaign for the presidency of the United States, although there are many who interpret the present situation in the Lutheran Church — Missouri Synod as a political power play. We do not. We refer to what appears to be the collision bent course of President J.O.A. Preus, President of the Synod and President John Tietjen, President of Concordia Seminary, St. Louis.

Some of us in the church are in dismay as we watch the conflict develop in which these two presidents are leading figures. Our dis-

may is not because we have forgotten the truth that the church is the fighting church. Neither are we ignorant of the conflict character of the gospeled life. But bishops and leaders of the church are to be honored and obeyed. How shall the church do that if the relationship between them is antagonism?

Both presidents agree that substantive theological issues are involved in the present conflict. We agree and welcome this clarity. But in such a case what do bishops and teachers do with and to the church? Aren't bishops and teachers of the church to teach and rule in the church for her apostolicity, for her unity, for her holiness? Is it the function of bishops and teachers to lead us to or to teach us about drawing up sides, forming parties, and political maneuvering? Is the care of bishops for teachers and teachers for bishops to be a display to the church that numbers make truth? We who are members of the church may learn to play that game too well, for we too have the flesh with its passions and lust for rightness rather than righteousness.

The church is not an undisciplined mob

We are not among those who think discipline in the church is legalistic and contrary to love. The church is not an undisciplined mob. But severity and strictness are no guarantee of truth. Neither is sentimental laxity, a broadness as wide as the will-o'-the-wisp any proof of being evangelical. The way of the cross of our Lord Jesus is the narrow gate and the strait way. One is not legalistic because he specifies lines; one is not evangelical because he is lax.

Discipline pertains not only to doctrine but also to life. What else is doctrine for if not for training and teaching people to live in faith towards God and in love towards the neighbor? Care for doctrine is for caring for life. Therefore discipline in doctrine may not be done so as to deny the doctrine. God's legal demands on human life are not met by people repeating the demands. Discipline calls for the demands and retribution to lead to repentance. God's gracious promises are not fulfilled by people repeating the promises. Discipline calls for rescuing people to trust the promises, to live in them and on them. That discipline is diversionary which does not lead people into the death with Christ in his cross and which does not lead people to life in the divine charity of the cross. Discipline is for truth, unity and holiness, not for power and votes.

Consider this matter on the question of the authority of the Scriptures. Is the goal for bishops and teachers of the church to get all her people to repeat phrases about the Bible? Has our "discipline" led the church to an arrogant assumption that she knows the Bible and need no longer study or hear that word with hungry and thirsty souls? Has our "discipline" (method) led us to an impotence about the Bible where it no longer is effective for us for preaching and counseling, for teaching and correcting, for encouragement and devotion? We are appalled at the ignorance of the Scriptures, among people who should know, and at the subtle assumption that one can merely by saying, "The Bible, The Bible," leave off interpreting, teaching, learning, and using the Bible.

On the one hand, the authority of the Bible is an assumption, an unprovable assumption. This is its canonical authority, embodied in the oath many of us took at confirmation (and some of us at ordination). To try to prove this assumption reveals a doubt about it. To set something in its place as norm for life and teaching, or to combine it with something along side it, as if to make it officially clear, is to become something other than the church.

On the other hand, the authority, (the power of the *Author*) resides in what he says. Here it is not the "canonical" authority, but it is listening to what God says. The question is not merely, "Does God speak"? The question is what he is saying and to whom he is saying it. The power of God's law to condemn lies in that law; the power of God to save lies in that good news of his saving work and will. To be the church is to assume the canonical authority. To be the church is to be engaged in listening to, teaching, and confessing what God says.

What happened to the clarity of the Scriptures?

What ever happened to the "clarity of the Scriptures" in this present conflict? In the struggle between Luther and Erasmus, in the 1520s, the clarity of the Scriptures was a key issue. It is instructive to learn from this struggle and to ask, "What is it that makes the Scriptures dark?" Is the darkness (obscurity) generated by an ignorance of grammar, vocabulary, culture, history? With all his literary and linguistic skills, Erasmus concluded that the Scriptures are dark and need some authoritative teacher to tell the church what they mean. Luther did not disdain the Renaissance learning (despite some presuppositions in it and conclusions frequently contrary to the evangelical message), but for Luther the "darkness" of the Scriptures is not grounded in linguistic, historical problems. Such problems as arise from language and text are subject to the mind of man, to learning and experience. Methods and scholarship continue to deal with these issues, and continue to correct themselves.

What darkens the Scriptures is something else. The veil over the face of Moses (2 Cor. 3), hiding God's glory and the clarity of the law Moses spoke, is the moralizing opinion that the living relationship with God is grounded on achievement, on the attempt to obey or on zeal for obedience as a substitute for obedience. The darkness of the Scriptures grows from God's own clear, unflinching judgment and condem-

nation on sinners, and from sinners' unwillingness and inability to trust God for life when he condemns to death. Hence, great darkness came over all the earth when Jesus is crucified and put to death.

What illuminates Scriptures is Jesus' resurrection from the dead. When that stone was rolled away from the grave, the light of God's grace shined so that Scripture can never again be dark. Jesus Christ himself is the light.

Moses' face: veiled and unveiled

One can be a moralizer with or without the means of literary or scholarly criticism. Clarity of Scriptures is guaranteed neither by a certain scholarly method nor by lack of it. Moralizing — the veiled face of Moses — loses both the law and the gospel. Neither is clear. A doctrine of inerrancy of the Scriptures does not remove the veil, unless one is led unerringly to that central light. A method of Biblical interpretation does not remove the veil, unless one is led methodically — and ever anew — to the just death with Jesus Christ and to the resurrection with him through receiving the promises of God.

The church is grounded in apostolicity, led in unity and guarded in holiness not by parties but by the promises of God. This is no time for the disdain of the Capulets who hurl "a plague on both your houses." We must and will support our bishops and teachers. But the church does not need leadership that veils the face of Moses under slogans, catchy phrases about the Bible, or moralizing programs. Neither does the church need training in playing political power plays with her own children. The guidance she needs from her bishops and teachers is the lawful use of the law, which nails her down to the Truth of the cross; and she needs the gospel as God's good news for life as he raises her from the dead to live the way of the cross. Jacob, not Esau, is the model of the church. The church's wrestling coaches must train her to wrestle with the word of the Lord and not let go until he blesses.

The church is also Christ's donkey in the world. One can do a great deal with and very little to a donkey. We urge the church not to become impatient and despairing. With this in mind, we are greatly heartened by the announcement of the meeting of the College of Presidents with Presidents Preus and Tietjen. It sounds as if the bishops have begun indeed to do a pastoral-theological work. Struggle we shall. Neither the nature of the church nor the character of the gospel allows us to avoid that. And there will be suffering as there has been suffering. One cannot exalt the message of the cross of Jesus Christ as our salvation and himself not suffer. But as the lord unveils the face of Moses and presents the face of our heavenly Father in the face of his Son, he transforms the church from glory to glory. It is time that the pastoral care of the church and the specific parties involved be joined in righteous adjudication and salutary discussion.

Let the facts of the cases be known without dissimulation. Let the history of our own lives (and that of the Synod) be studied and set down. Let the criticism be against every idolatry so that God may be glorified and the church edified. Collision may turn into co-laboring, fear might be transformed by faith, and dismay may become shouts of joy. □

If thou wouldst have me speak, Lord, give me speech,
So many cries are uttered now-a-days,
That scarce a song, however clear and true,
Will thread the jostling tumult safe, and reach
The ears of men buz-filled with poor denays:
Barb thou my words with light, make my song new,
And men will hear, or when I sing or preach.

George Macdonald, *Diary of An Old Soul.*
Augsburg Publishing House, 1965.

REFLECTIONS ON THE CURRENT CONTROVERSY IN THE LUTHERAN CHURCH — MISSOURI SYNOD:

AN ATTEMPT TO EXPRESS PASTORAL CONCERN

by ROBERT C. SCHULTZ

The Lutheran Church — Missouri Synod is currently engaged in conversations about its understanding of Scripture. No controversy has been of such decisive and divisive significance since the Altenburg debate on the nature of the church. Those who stand outside the organization and therefore at some distance from the controversy cannot view the situation with bemused detachment.

Admittedly, those Lutherans who have experienced Missouri's abrasiveness in inter-denominational relationships may not feel much concern; they may even find some small comfort in observing that Missouri does not show any more charity to insiders than to outsiders. Still there is no reason to rejoice, for it is Lutheranism itself which is most damaged by the current struggle in the Missouri Synod. And should the Missouri Synod succeed in destroying itself as an effective participant in American Lutheranism, all Lutherans will be weaker as a result.

Robert C. Schultz is a professor in the Department of Theology, Valparaiso University. Graduated from Concordia Seminary, St. Louis (1952), Dr. theol. Erlangen University (1956), Fellow in Theology and Psychiatry, Menninger Foundation (1965-66), he has contributed to a variety of journals and has translated Paul Althaus, The Theology of Martin Luther *(1966) and* The Ethics of Martin Luther *(1972) and edited* Luther's Works, *Volume 46.*

This paper suggests that the current discussion about the nature and use of the Scripture in American Lutheranism — and most spectacularly in the Lutheran Church — Missouri Synod — is basically an attempt to come to terms with and to preserve the apostolic character of the church. By independently guaranteeing that the text of the apostolic writings was God's word, and that God's word was thus immediately available to the church, verbal inspiration reinforced the apostles' authorization as the ambassadors of Christ and of the apostolic church as the legitimate successor of the apostles. Verbal inspiration thus performed a function sometimes assigned to the apostolic succession of the bishops, while permitting the church to speak independently, both of the bishops and of the tradition of the church. Biblical criticism has replaced the doctrine of verbal inspiration as the basic approach to Scripture, but has not provided an acceptable alternative guarantee of the apostolicity of the church.

It is, therefore, altogether appropriate that as a recent LCUSA news release (June 28, 1972) reports, an inter-Lutheran gathering of theologians — meeting in St. Paul, Minnesota at the end of June — expressed "pastoral concern for the controversy raging in the Lutheran Church — Missouri Synod." The theologians resolved to "commend our churches and their burden of problems to the grace of God and his gospel, and exhort our fellow members. . . to bear one another's burdens; to minister as priests of God to each other in the gospel; and to encourage one another in the household of faith." The news release does not give further clues as to the way in which this "pastoral concern" is to be expressed across the organizational boundaries that separate us. The emphasis on *pastoral* concern indicates that something more than scholarly academic or even fraternal concern and intervention are needed. However, if we are pastorally concerned, we must do more than assert that we are concerned. We must also act as pastors and attempt to speak a meaningful word of law and gospel to those about whom we are pastorally concerned. Whether or not this essay proves to be and whether it is received as an effective expression of such pastoral concern, remains to be seen. Nevertheless, that is its conscious intent. It suggests that the emotional intensity of the Missouri Synod's conversation and the difficulty in clearly defining the issue in terms of the gospel derive from some other source than the Missouri Synod's concern for the Scripture.

Since the Altenburg debate, no controversy has been of such significance as the current discussion in the Lutheran Church — Missouri Synod about its understanding of the Scripture. This discussion "about the nature and use of the Scripture. . . is basically an attempt to come to terms with and to preserve the apostolic character of the church."

At the risk of seeming presumptuous and playing the role of Job's friend, I shall then attempt to speak pastorally to the Missouri Synod:

Reverend Fathers and Brothers, we know and appreciate your concern for perfection in doctrine and in church life. We share this concern. At times, however, you seem to seek a level of perfection that is not given to sinful man. Then we experience your search for perfection as hostile and destructive, as legalis-

tic and moralistic. It is not unusual for this to happen when we are too concerned about being perfect. You will probably have observed that parents who try to be perfect parents are not as good parents as they might be. The search for perfection emphasizes the obvious and measurable things in life and leads us to neglect the more delicate area of personal relationships. You may have known a mother who spent the day keeping her hands clean, but was afraid that changing her baby's diaper or cleaning the house would get her hands dirty. By emphasizing one aspect of cleanliness in an unrealistic way, she had an excuse for failing in other more important matters. Sometimes such a person

This essay is an attempt to speak with pastoral concern, which must do more than assert concern. "The emphasis on pastoral **concern indicates that something more than scholarly academic or even fraternal concern and intervention are needed."**

can paint a vivid picture of the terrible things that would happen if her hands became dirty. It would be almost convincing if we did not know that those results do not in fact occur. Sometimes such a compulsive concern for cleanliness conceals some past guilt or guilty desire and a fear that the same thing might happen again. That happens to people — it can also happen to an organization.

As we observe the Missouri Synod we see an admirable concern for speaking the word of God and the gospel in a faithful way. We feel you do that well, better than many of us. However, we also feel that something about the way you speak frequently distorts the message. We not only hear you speak the gospel, we also hear the constant questioning in the background: Did I do it right? Tell me how I'm doing? — as though the answer to those questions determined the validity of your gospel. We know that the gospel is the power of God to salvation even when it is not spoken very well. Your concern with perfection makes us feel that our perfection makes the gospel effective. In terms of your theology, we hear the words of the gospel when you speak but they are almost silenced by the legalistic mood in which you speak them. You tell us you too are a forgiven sinner but we wonder if you know of any sinfulness for which you need or have received forgiveness. Your words lack authenticity because you speak as though you did not trust them yourselves. We see you as a woman with well-scrubbed hands, surrounded by filthy children in a dirty house.

Please understand, we do not question your orthodoxy although you do sometimes speak about faith in a way that leads you yourselves to make very un-Lutheran statements about faith. One of your own theologians, Robert Preus, has identified a similar problem in the theological method of the seventeenth-century theologians — the method so popular in Missouri Synod theology. We agree with his balanced evaluation of those seventeenth-century theologians and suggest that it is equally applicable to you. Robert Preus says of them and we would say to you:

> Yes, the powerful emphasis of a Luther upon the centrality of justification is wanting in some of the theological literature of the seventeenth century teachers. . . . It is true that their treatment of the *sola scriptura* (Scripture alone) principle is more detached from the article of justification by faith than it might have been — such a fault is inherent in their systematic method — but they did not do away with the article of justification as the foundation of living and personal Christianity. . . . They will not even speak of inspiration or the authority of Scripture as a fundamental article of faith. . . .
>
> Again, we must ask, was it, at least partially, their theological method which prevented the dogmaticians from bringing out Luther's important emphasis upon the centrality of justification in all theological thought? And again the answer will be "yes." Thus it had to be. The dogmaticians were, after all, dogmaticians and systematizers; Luther was not. And they lived and worked in a milieu quite different from that of Luther's day. . . . Unfortunately, they embraced an Aristotelian-scholastic mode of presentation which, although exact and clear was definitely limited. Set in the framework of a causal methodology their theological position often gives the appearance of being logical and impressive and it was articulated in a manner which was clear and understandable. . . . But this strength of their theological method was also its weakness. Lutheran theology could not always be expressed in the fixed categories of such a method, and in many cases its exponents either had to refrain from applying their method or augment it somehow. When they failed in this they failed to present true Lutheran theology, as we have seen in their treatment of the criteria of Scripture as against the witness of the Spirit and *sola scriptura*.[1]

This is the kind of weakness in your theology to which we draw your attention. You have inherited it along with the massive strengths of seventeenth-century Lutheran theology. You need not agree with us — it would be enough if you would take a self-analysis such as that by Preus seriously.

We do not speak to you as though you had already achieved perfection, or were even close enough to describe it to the rest of us. We know your weaknesses well. Your pastors often obscure the pure gospel they preach with legalism and moralism

1. Robert Preus, *The Inspiration of Scripture. A Study of the Theology of the Seventeenth Century Lutheran Dogmaticians* (Edinburgh: Oliver and Boyd, 1957), pp. 209-211.

in pastoral relationships. You have much to learn about the art of pastoral care. And the proper distinction between law and gospel is often more of a slogan than a reality in your work.

Fathers and brethren, remember your own theology assures us that we are not perfect and cannot hope to be perfect before the resurrection. We are all sinners and perfection eludes us even at the very heart and center of the pastoral ministry. For none of us is always able properly to divide the law and the gospel when we address God's word to men. Luther himself confesses himself unable to do so. And none of our

What is it that leads a group, whose orthodoxy is not questioned, sometimes to speak about faith with un-Lutheran statements? Is it, as Robert Preus has suggested, a problem in the theological method?

fathers in the faith has claimed such perfection. Even our brother, the Bishop of Rome, claims only occasional infallibility. All of us bring the imperfections and failures of our pastoral ministry to our Lord in the confession of sins and receive his absolution. We know you do that, too. But it seems that you also feel that you need to bring some example of perfection along with your sins. Fathers and brethren, can you help us understand why you are so concerned to be perfect? Consider if there is some point at which you doubt that you can trust your church and your ministry to the mercy of God. Is there any reason the Missouri Synod needs constantly to prove and re-prove that it is the church and that its ministry is valid and evangelical as no one else's?

I do not thereby intend to deny that your current discussion of the doctrine of Scripture involves intrinsically important issues. Rather, I find it puzzling that so few in Missouri wish to discuss this question in terms of the traditional Lutheran concern for the gospel. This issue of the gospel is the "so what" question: What difference does it make for our understanding of the gospel if we do or don't say this about the Bible? This would seem to be an obvious question for Lutherans to ask. It seems that you really prefer to focus on details of Biblical inerrancy and ecclesiastical politics. Why do you find these so important and comfortable? As a historian, I suspect this question of the gospel may be avoided because once asked it would divide some already established groupings and frustrate a controversy which some participants seem desperately to need. You would then have to give up your favorite conversations. As a pastor, my fantasy is that I am listening to a married couple complain about a relatively adequate financial situation in order to avoid confronting some more serious difficulties in child-rearing.

As a pastor, one must of course begin where people are, but the conversation ought ideally move on to the real problem. You have told us much about your history as a synod. Perhaps it will be helpful for us to reflect on your history in the light of the experience of the larger church. The disagreement on Scripture currently being worked through in the Missouri Synod is a particular example of a primal and ever-recurring theme of the church's history: the apostolicity of the church. From the beginning, the church has defined itself in terms of the three apostolic norms: the apostolic canon (the Scripture), the apostolic creed or confession, the apostolic bishop. The question of the authority of Scripture and its relationship to the tradition currently under discussion in the Missouri Synod is then not that unusual and not so very far removed from common Christian experience.

These three primal elements of apostolic canon, apostolic creed, and apostolic confession are uniquely interwoven at the beginning of Missouri Synod history. Your Saxon fathers were Bible-believing Pietists. They had overcome their doubts about the inerrancy of the Scripture but they did not understand what they were reading. They read the law as though it were the gospel and the gospel as though it were the law. Walther has described that painful condition for us in his incisive lectures on *Law and Gospel.* Then Martin Stephan led them into the Lutheran distinction between law and gospel. Under his leadership, they not only read the Bible but heard the powerful saving word of the gospel. They recognized the Lutheran Confessions as a valid interpretation of Scripture.

It is understandable that the Saxon fathers ascribed too much perfection to Martin Stephan, and not only made him their bishop but gave him excessive power. When the

"Is there any reason the Missouri Synod needs constantly to prove and re-prove that it is the church and that its ministry is valid and evangelical as no one else's?"

Saxon emigration was in difficulty, they could deal with him only by deposing him. To do so, they had to have a good reason. Stephan was charged with adultery. He was summarily and most unevangelically deposed and disposed of.

You remember how painful those days were. Even C.F.W. Walther concluded that the decision to emigrate had been a "diabolical decision." You seriously doubted that you really were congregations and pastors of the church. Without your bishop and your pastor it seemed that you had lost your connection with the one, holy, catholic, and apostolic church and could only pretend to represent the church. Then you met in Altenburg and found a satisfying way of legitimatizing both your pastors and your congregations. You defined the one holy, catholic, and apostolic church in terms of canon and creed, of Scripture and confession, and of congregation. Most of the functions previously exercised by the bishop were redistributed — of course, institutional substitutes for the bishop were soon created.

We understand that the Missouri

Synod has preferred to forget this traumatic experience at the beginning of its history. Just forgetting the facts does not change them. And prematurely forgotten facts may have great power to determine our lives. Thus when the Saxon fathers were joined by a large group of pastors and people who had been sent to this country by Wilhelm Loehe, the Saxons' best friend in Germany, it seemed necessary to prove that Loehe was no more reliable than Stephan had been. You soon demonstrated that Loehe's doctrine of the church was heretical. Supposedly Loehe was a heretic precisely at the point at which the Saxons were most unsure of themselves: church and ministry.

Often the pure gospel that is preached is obscured with legalism and moralism in pastoral relationships. ". . . the proper distinction between law and gospel is often more of a slogan than a reality in your work."

Your experiences with Stephan and Loehe, an orthodox "adulterer" and a God-fearing "heretic," were indeed painful and traumatic — so painful that these two men and the details of the Missouri Synod's relationship with them have been all but completely forgotten. And yet what is forgotten is not undone and premature forgetting can be a too easy way of coming to terms with the problem and the anxious questions which remembering provokes. Perhaps this helps us understand your obsessive search for perfection in doctrine while you tolerate legalism in preaching and pastoral care. If so, these painful experiences of fallibility at the beginning of Missouri's organizational history can help us understand your need for confessional theologians who never disagree, custodians of a Scripture that gives infallible answers to any question addressed to them.

But that misses the point of God's word to us. He intends to reveal our relationship to him and his relationship to us. Sometimes you say that clearer than any of us. Remember how Walther said that the entire Scripture is to be read in terms of law and gospel. And Pieper said that making the Bible the object of faith introduces the monster of uncertainty into the Christian's breast.

For our part, we have learned to understand your fear of getting too close to us. We once acted as though we really were less faithful to the Scriptures and confessional oath than you were. We played the game and kept away. In the future we will try to be better pastors to you. We have learned that your fears are unrealistic. You are afraid of the wrong things.

Please remember we do not doubt your orthodoxy. Many of us admire it. If you need to prove it, you need prove it only to yourselves. It is you who doubt; we do not. Of course you are not perfect, but all of us sometimes get dirt on our hands. It will wash off. However, there is no virtue in scrubbing your hands until they bleed. Of course, the Bible is God's word. But as Luther says, not every word of God is God's word to us. Your excessive concern for biblical details that are not even God's word *to us* is not good. We know, for we have spent long hours with people who believed you when you said that questioning any biblical detail — like the six twenty-four-hour day creation or that the serpent really spoke in the garden — was an implicit denial of the gospel. And your present controversy is a cause of stumbling to many of God's children. If you thought it true that it is better to be drowned in the depths of the sea than to offend God's children, you would find less offensive ways of working out your problems. We speak sharply because these are serious matters. We will not praise you for scrubbing your hands when you should be using them to clean the house and care for your children.

We hear you say that you will die if you do not constantly purify your doctrine. That is not true. It does not happen. We know from experience. We have learned that the Scripture proclaims the gospel when it is read with the techniques of Biblical criticism as well as when it is read in a very straightforward way. Neither the traditional approach nor the critical approach guarantee that the gospel will be heard; but the gospel is powerful enough to speak in and through both. There is no more need for us to fear Biblical scholarship today than for the sixteenth-century church to fear grammatical-historical exegesis. It is far more difficult for the gospel to be heard through legalistic sermons and pastoral care than through techniques of Biblical criticism — which are admittedly sometimes of questionable validity. Examine yourself realistically at that point and you will find more serious problems than the historicity of Adam.

If you can ask what difference the truth of Scripture makes for justification by faith you will confront the problem described by Robert Preus — we quoted him above. And you may do us all a service and help us bridge the gap with which we all struggle but your theology most clearly exemplifies. What seems to have happened historically is that the Saxons retreated from the anxious uncertainty resulting from their experience with Stephan, who had taught them to distinguish law and gospel, to the supranaturalist position on the inerrancy of the Bible that had been their source of certainty before they met Stephan. They sought a more reliable certainty than Stephan. Fortunately they did not abandon Stephan's emphasis on law and gospel. They simply asserted both of these sources of certainty alongside each other. On the one hand, they asserted the kind of certainty and of faith that is derived from the inerrancy of

The current discussion of the doctrine of Scripture involves intrinsically important issues. ". . . it is puzzling that so few in Missouri wish to discuss this question in terms of the traditional Lutheran concern for the gospel."

Scripture. On the other hand, they asserted the quite different kind of certainty and of faith which is based on the distinction between law and gosepl. It seems they made no attempt to integrate the two kinds of certainty and of faith and were usually not aware of the tension. The pattern of this response had been set by seventeenth-century theologians. Those theologians had been confounded by the Papists' charge that the infallible church told Catholics what to believe but that Lutherans didn't know why they believed anything. They responded by reducing their emphasis on evangelical faith and emphasizing a concept of faith based on the infallible inspiration of Scripture, comparable to papal infallibility.

This has led to interesting positions in your theology. Some earlier Lutheran theologians — in their search for certainty — with rigorous consistency had asserted the vowel points of the Hebrew text and the canon (the list of Biblical books) also had to be inspired and infallible if the gospel were to be believable. The Missouri Synod has never needed that kind of certainty. Uncertainty about the words of the Old Testament text, or whether some New Testament books actually were canonical and therefore inspired, or whether the accepted translation was infallibly correct — all this uncertainty was tolerable with only rare and occasional exceptions.

There is other evidence of a remarkable double-mindedness in the Missouri Synod's traditional system. I have elsewhere shown that Francis Pieper's concern for the infallibility of the Bible led him to make statements which distort the nature of faith in ways which he himself condemns as a confusion of law and gospel. Edward Schroeder[2] has traced the painful way in which Missouri Synod theologians have carefully maintained the inerrancy of the Bible alongside the proper distinction between law and gospel, establishing both as basic theological principles without being able to integrate the two. The widespread custom of describing the Bible as the formal principle and justification as the material principle of Lutheran theology symbolizes the inability to co-ordinate the two. This particular use of the concept of formal and material principles may have some use in comparing denominations with one another. However, it is so closely related to its sources in early nineteenth-century theology and so basically rationalistic in its approach, that it is not only without roots in the confessional tradition of Lutheranism but also does not provide an adequate frame of reference within which Lutheranism can be defined adequately.[3]

"Remember how Walther said that the entire Scripture is to be read in terms of law and gospel. And Pieper said that making the Bible the object of faith introduces the monster of uncertainty into the Christian's breast."

Missouri, you are sometimes fully conscious of this difficulty in integrating the principle that "Scripture alone is its own interpreter" with justification by faith, without distorting the nature of faith. You know how difficult it is to distinguish law and gospel in pastoral work. You talk about this problem more than the rest of us, but you do not try to solve it. Even trying without succeeding would help us understand the dimensions of the problem. Failure would be no shame; we would honor you for the attempt. You could begin to do that at New Orleans. It will not be easy but you are uniquely equipped to do it. Could you give it a try?

The concept of formal and material principle may be of use in comparing denominations with one another. But its source in early 19th century theology and its basically rationalistic approach, means it is not only without roots in the confessional tradition of Lutheranism but it also provides an inadequate frame of reference for defining Lutheranism.

On the other hand, we will not applaud you if you devote your New Orleans convention to washing your theoretical theological linen once again. That's not dirty enough to be worth the trouble. You do have dirty linen and we would like to see you work on cleaning that. We too need to learn how to get the legalism out of our preaching and our pastoral care. We could learn from you if you would risk talking about what you think you are actually doing to people and how it happens. Take a common problem of pastoral work and tell us how the law and the gospel can be meaningfully applied to it. This attempt of ours to speak the law and the gospel to you clearly reveals how badly we need instruction.

If you would try to discuss the application of the law and the gospel to the kinds of situations in which your pastors work every day, if you would describe a particular person and ask what a pastor ought to say and when and how he ought to say it, we suspect two things would happen. First, we predict that your firmly established theological blocks would dissolve. There would be new divisions and they would frequently shift. You might really begin to talk to each other (and thus have something to say to us). Some of you might even confront a question to which you do not have the answer. Secondly, we

2. Edward Schroeder, "Law-Gospel Reductionism in the History of the Lutheran Church — Missouri Synod," *Concordia Theological Monthly*, XLII, No. 4 (April, 1972), 232-247.

3. Preus, p. 209, rightly identifies the whole causal approach — of which this is a later variation — as one of the basic limitations of seventeenth-century theological method. He accurately (n.7) refers to justification as "this *so-called* material principle of theology." (Italics added). I cannot recall any earlier application of this scheme [formal and material principle] than Twesten's lectures on the basis of DeWette's compendium. The principle itself is spelled out by DeWette in *Ueber Religion und Theologie*. The spiritual fathers of this approach are Kant, Fries, and Schleiermacher. Robert Preus' discomfort with the use of this scheme is altogether justified.

predict that you would be shocked to see that all that pure theology has been bought at the price of some pretty sloppy pastoral work.

If you were to risk that, Missouri, we could rejoice about you as we once rejoiced about a woman who had the cleanest hands in town — at the price of a dirty house and uncared-for children. One day she met us with great excitement:

> Pastor, this morning I looked at my hands and wondered if they were clean enough for me to survive the day. Then I looked at the house, and I suddenly realized: "It's filthy." And I looked at the children and said, "My God, but they're dirty. They look like nobody loves them." Then I said, "I don't care if it does kill me. I'm going to hold my children and clean the house even if my hands do get dirty." Pastor, the first thing I did was to peel potatoes. I haven't done that for years. I was terrified, but I didn't drop dead. It hasn't been easy, but it's been worth all the anxiety. And I'm still alive.

She rejoiced and we rejoiced with here. When she died, she didn't die of dirty hands.

The parallel is not exact. You do indeed preach the Gospel and care for God's children. And like all of us you sometimes err, imperfectly distinguishing law and gospel. But how we would rejoice with you if your conversation with each other and with us would show that doing the work, even at the risk of dirty hands, is more important to you than an abstract purity, unrelated to the evangelical ministry. □

POLITICAL AFFAIRS — **ALBERT TROST**

The Republicans: Stepping to the Center

The best perspective on the significance of the National Republican Convention cannot be obtained by comparing it with the Democratic Convention six weeks earlier, or even with the previous Republican convention in 1968. Rather, the events in Miami Beach in August of 1972 should be seen against the backdrop of the national conventions and national campaigns since 1964. The story of note is not about candidates, or the structure or organization of the parties. The big story is the movement of the ideological positions of the two parties. The Democrats in 1964 occupied the center ideological position in American politics. Since 1964, the Democrats have gradually vacated the center for the left, and the Republicans have occupied the center. For once, the frustrated cry of the extreme right may be accurate. There has been a leftward movement in the platforms and the campaign appeals of both parties' presidential contenders since the Goldwater-Johnson pair-off in 1964.

The left-ward movement of the Republicans appears to be more gradual than that of the Democrats. As speakers at the 1972 Republican National Convention clearly indicated, the party has aspirations of replacing the Democrats as the majority party in the United States. The Republicans do not want to lose as many adherents on the right as they gain on the left. Regardless of what will later be said about the Republican convention and the Republican Party as a less conservative institution, the convention still had time in 1972 to hear Sen. Barry Goldwater.

However, the platform of the Republicans and the issue stands of its two national candidates have not simply become a wider umbrella encompassing those who could stand at the right-wing of the party in 1964 and those who will not be seduced out of the Democratic Party. The Republican umbrella of 1972 will certainly be larger, but its center has also moved. There are some on the right who no longer find its shelter of value.

The big story since 1964 is not the conventions but the movement of the ideological positions of the two parties. The Republican "party has aspirations of replacing the Democrats as the majority party in the United States."

The shift from the right to the center by the Republicans can be seen most clearly in three places: the appearance of third parties to the right of the Republicans; the 1972 Republican platform; and the speech to the convention by Vice President Agnew, together with his remarks to a news conference the day after the convention closed.

Since 1932, third parties usually have been to the left of the two major parties. One could cite the perennial appearance of the three socialist parties, the Liberal and American Labor parties of New York, the Progressives of 1948, and the more recent appearance of the Peace and Freedom Party. Third parties on the right have been much less frequent, perhaps because that territory was so well covered by

Albert Trost, a regular contributor to The Cresset, *received his BA from Valparaiso University, his PhD from Washington University, St. Louis, Missouri. He is chairman of the Department of Political Science at Valparaiso University.*

the two major parties, principally the Republicans since 1932. Until 1968, the big exception was the appearance of the Dixiecrat or States' Rights movement of 1948. However, very little of this movement was left in 1952. In 1968 a third party of the right made a spectacular appearance behind the candidacy of George Wallace. This party was known variously as the American Party, the American Independent Party, and the George Wallace Party. Independent of the George Wallace candidacy, the Conservative Party in the state of New York became as prominant as the Liberal

"The Republican umbrella of 1972 will certainly be larger, but its center has also moved."

Party of that state as it began to contest state-wide offices. The Conservative Party finally won the office of U.S. Senator in 1970. The New York case is especially interesting since the Conservative members who make up the party had been Republicans who now found the New York Republican Party too liberal for their tastes. Although many Republicans voted for George Wallace in 1968, this action was not clearly a conservative protest against the Republican Party. The phenomenon of a right-wing third party has clearly continued in 1972 and is much more ominous for the Republicans. The third-party movement used by Wallace in 1968 has now almost completely unified itself under the American Party label, and in the wake of Wallace's identification as a Democrat and subsequent assasination attempt is now headed by a lame-duck Republican congressman. Rep. John Schmitz of California (Republican) was nominated by the American Party in early August as its presidential candidate. Rep. Schmitz is also a member of the John Birch Society, as is his vice-presidential running mate. Thus, the American Party leaves no doubts about its ideological position on the right of the Republicans. Also, in addition to some Wallace supporters, it now includes people who identified themselves as Republicans as recently as 1968.

Although the American Party will not do one third as well as Wallace did in 1968, it may attract as many as two million former Republican voters if it can stay on the ballot in California and New York. This vote total will not jeopardize the election chances of President Nixon, but it does indicate a change in the issue-appeal of the Republican Party.

The alienated right-wing of the Republican Party is alarmed primarily by the foreign policy stand of the Nixon administration. Policy toward China and the strategic arms limitation agreements provide two foci for this disenchantment. This group on the right have always held that Communism demands militant opposition on the part of the United States. For these people, compromise with the Communist bloc is tantamount to defeat. Accepting Red China in the United Nations, visiting Peking, and compromising our arms position were such defeats.

Although domestic policy does not seem as prominant as foreign policy in the disenchantment of the right, they are also much disturbed

Three signs help identify the Republican party's shift to the right: the appearance of third parties; the Republican platform; the Vice-President's convention speech and subsequent news conference.

by the recent wage/price controls and the heavy government spending for health, education, and welfare. In Congress, at least ten Republican congressmen, plus Senator Buckley, agree with the position of Rep. Schmitz and oppose the President on these foreign and domestic issues. Whether they follow Rep. Schmitz out of the campaign to reelect the President is yet to be seen.

The platform of the Republican Party contains little to satisfy the right on the above issues. It explicitly places "negotiation" above "confrontation" in dealings with China. It looks forward to more cooperation with the Soviet Union, and even holds the door open to Cuba. Of course, there is some attempt to appeal to the right on other issues. For instance, with some qualifications it calls for prayer in public schools, repudiating the 1963 Supreme Court decision. "We affirm our view that voluntary prayer should be freely permitted in public places — particularly by schoolchildren while attending public schools — provided that such prayers are not prepared or prescribed by the state or any of its political subdivisions and that no person's participation is coerced, thus preserving the traditional separation of church and state." Also of some appeal to the right is a plank that opposes the repeal of laws banning marijuana, a plank explicitly opposing the use of federal funds "to impose arbitrary housing patterns on unwilling communities," and planks opposing guaranteed income programs and compulsory national health insurance.

The movement of the Republican party to the center is best shown by the convention speech of Vice-President Agnew, and his remarks in a news conference following the convention. He called himself, "the President's man and not a competing entity;". . . he no longer wanted to be "the cutting edge" of the campaign.

Movement to a more liberal position is indicated by other parts of the platform dealing with issues which have never before been pushed by national candidates of the party. It calls for lowering the legal age to 18 for all purposes. The most notable concession to the new, more liberal voters is in the field of labor policy. The plank praises the labor union movement. It also drops the tough language contained in the 1968 platform, calling for laws to stop strikes in public service occu-

pations. The new plank calls for men to "continue to search for realistic and fair solutions to emergency labor disputes." The platform also contained the imperative, rather remarkable for a Republican document, that "collective bargaining should be kept as free as possible from government interference." Finally, the platform left out the old conservative Republican call for "right-to-work" laws.

Of all the events surrounding the Republican National Convention perhaps none was more indicative of the party's gradual movement to the center than the remarks of Vice President Agnew, renominated by the convention. Although few people knew what to expect from Agnew when he was nominated in 1968, his speeches in 1969 and 1970 made him a favorite of the more conservative of the Republican voters. His appeal to these voters was particularly strong as he attacked the liberal news media, and stood-up for more traditional values of middle-class American society against what he saw as a growing permissiveness. He was especially critical of the courts. Beginning in 1971, Agnew grew more quiet. The change in the Vice President seemed to be connected with the change in American foreign policy toward China, first announced in August of 1971. At first, Agnew mildly dissented from the President's policy. Within a week, however, he started to support the President loyally. This support has continued through the trip to China and to the Soviet Union. This support has moderated the Vice President's image as running a semi-independent course on the President's right. It was this later image that Agnew dwelled on explicitly in his acceptance speech at the convention. He said he was "the President's man and not a competing entity." His speech contained none of the rhetoric for which he had become famous in 1969 and 1970. On the Thursday following the convention the Vice President elaborated on "the new Agnew." "If I seem conciliatory, I am." He maintained that he now only wanted to support the President and the platform and no longer wanted to be "the cutting edge" of the campaign.

The platform of the Republican party does little to satisfy the members of the right wing, although certain planks deal with issues in a manner appealing to the right.

There has probably not been much change in Vice President Agnew's personal position on the issues. There has been a change in the way he presents them, giving a more moderate image. The Republican platform for 1972 is not a radically-changed document from 1968. It does represent a modest change from 1964, a move from the right to the center. Finally, the Republicans will not be greatly affected by the challenge of third-parties on their right. The President should still win the November election handily. However, few people saw a need to make a "right-end run" around the Republicans in 1952, 1956, 1960, and 1964. The effort apparently is worth the trouble in 1972.

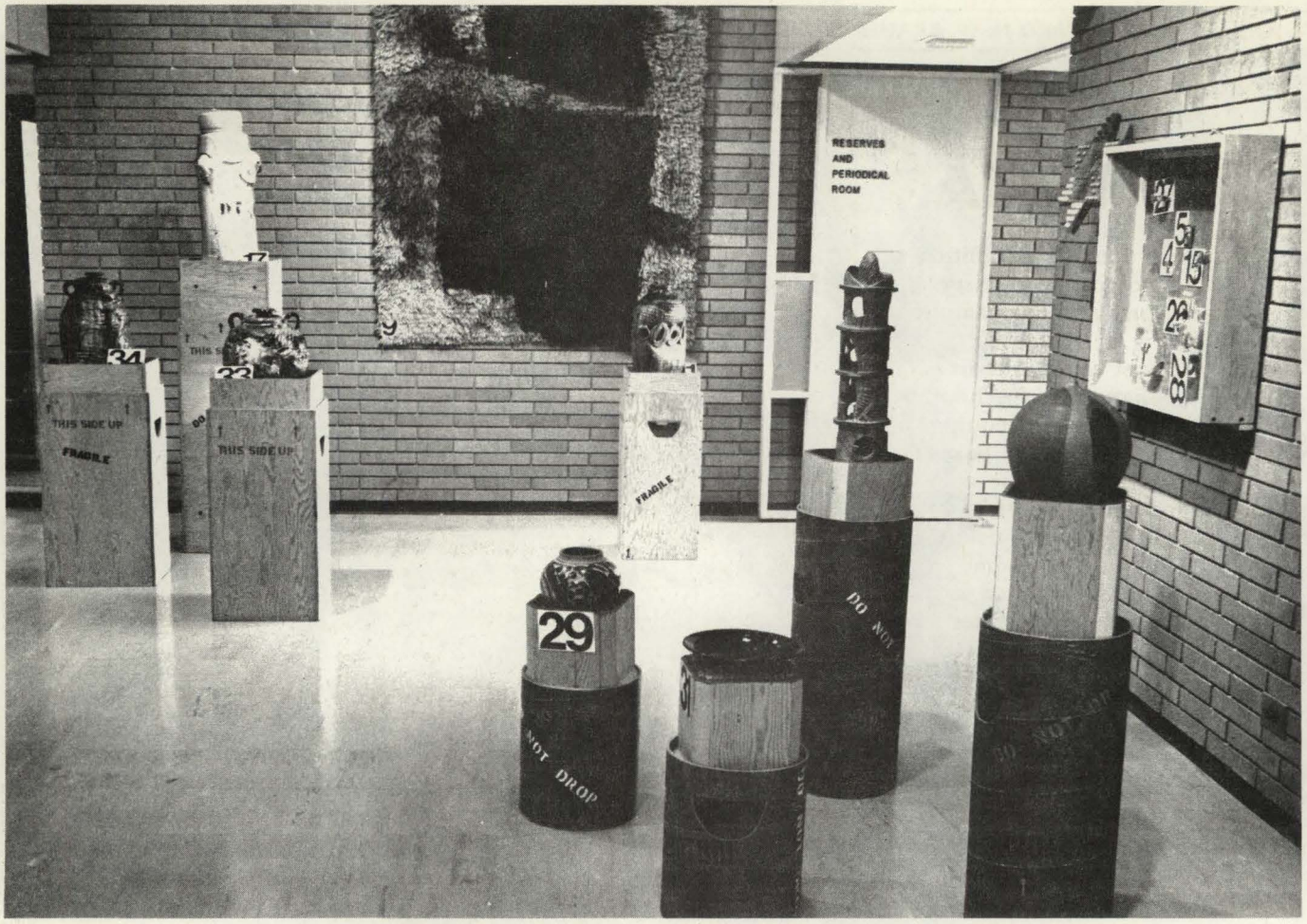
When this modest movement to the center by the Republicans is coupled with the more dramatic movement to the left by the Democrats from 1964 to 1968 to 1972, it signals a very significant development in American politics. This could lead to a re-alignment of political parties. It may be the beginning of a trend to a three-party system.

The more likely conclusion of this shift to the center, however, is the slow adjustment to changing issues and environment that has characterized the American political system since the Civil War. This slow, gradual adjustment or change may well be a major cause of the long record of national political stability in the United States. □

INDIANA PAINTER-SCULPTOR

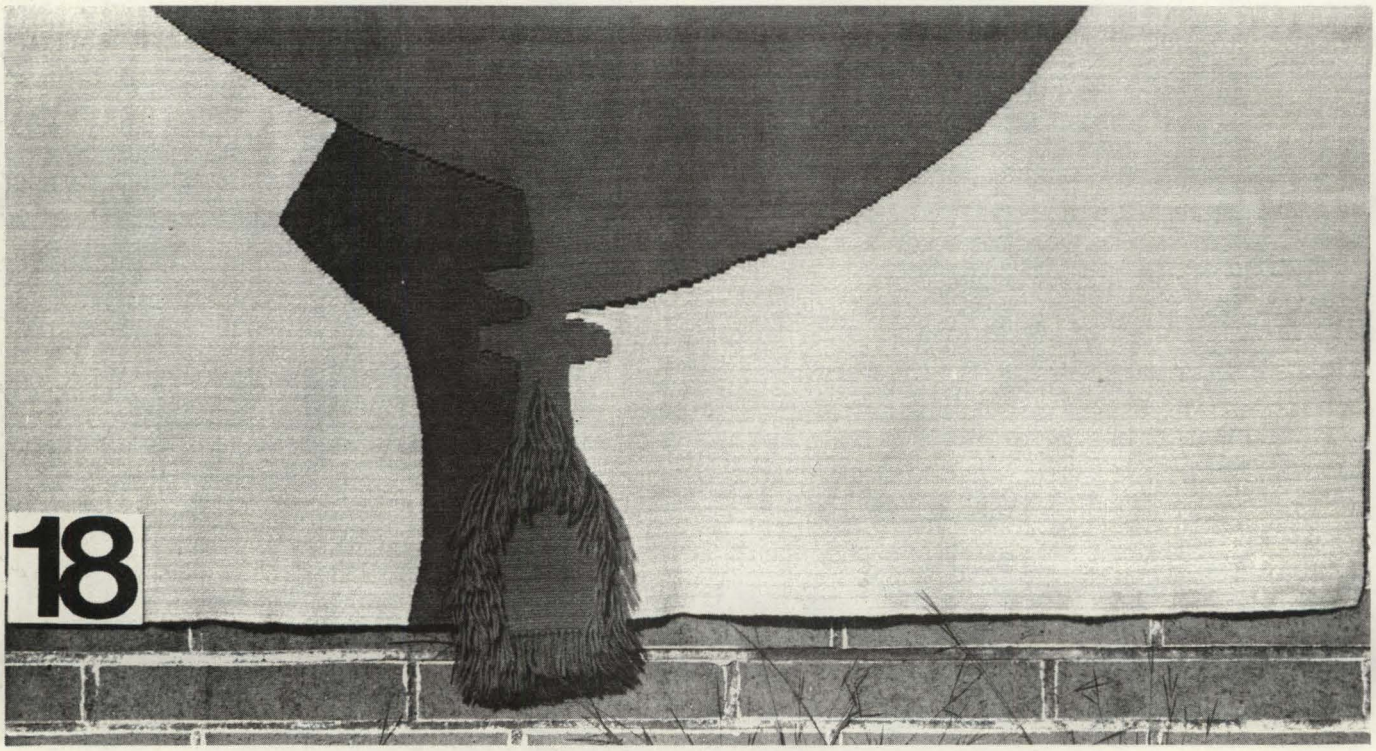
The work of James Stricker was shown at Valparaiso University in September 1972. The three dimensional forms involve the space of the room accenting light, shadows, and shapes.

James Stricker, Chesterton, Indiana, *August Blossom,* 1972, yellow ochre oil color 3-D canvas shapes.



Gallery view, portion of *Indiana Artist-Craftsman Traveling Exhibition.* Installation at Moellering Library, Valparaiso University.

Terry Illes, Bloomington, *Tapestry,* 23 x 51".



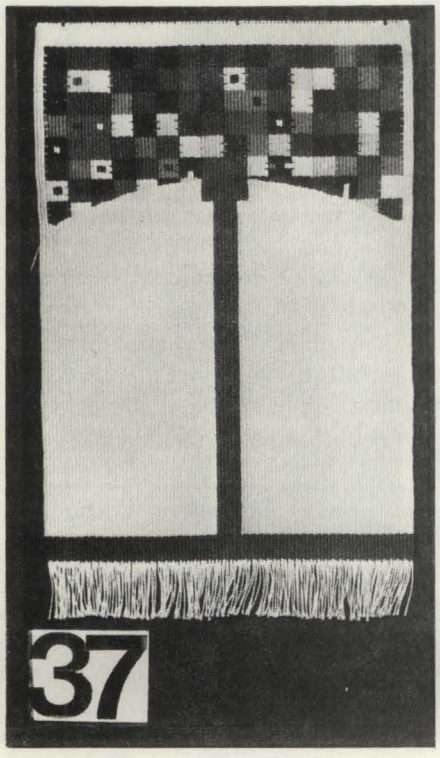
INDIANA ARTIST-CRAFTSMAN

This major touring exhibition of the work of Indiana's top artist-craftsmen is noteworthy for its examples of dying, weaving, and stitchery.

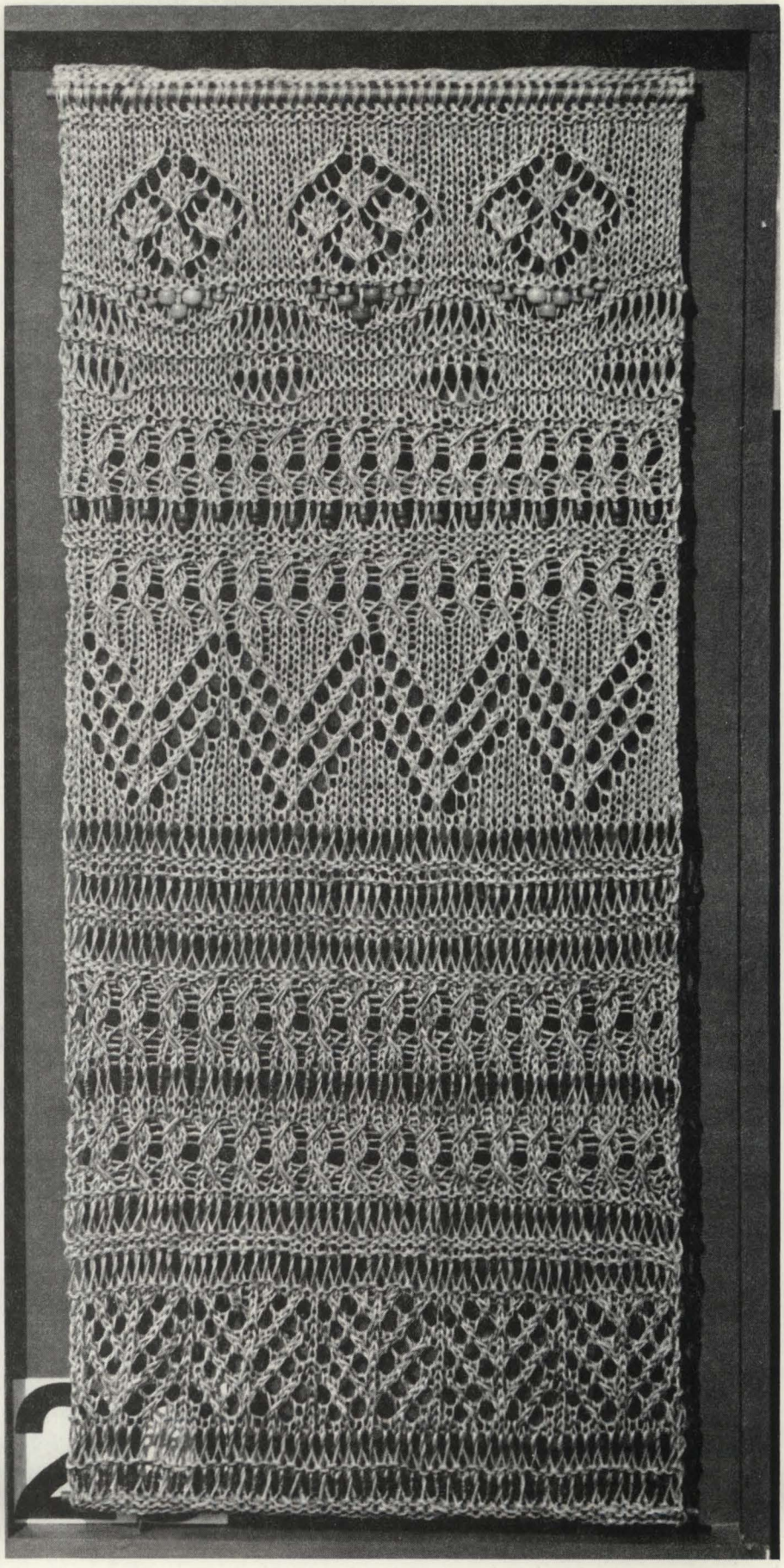
But of at least equal interest is the ingenious design of the exhibition's crating and installation equipment. Unexceptional plywood boxes or cardboard tubes secure the craft objects for shipment, and then in the gallery these same cartons quickly become roughly handsome floor mounts for the handcrafted art. Or, slim, suitcase handled crates, with their pasteboard fronts unscrewed, become attractive, colorful, ready-to-hang shadowboxes for the textiles within.

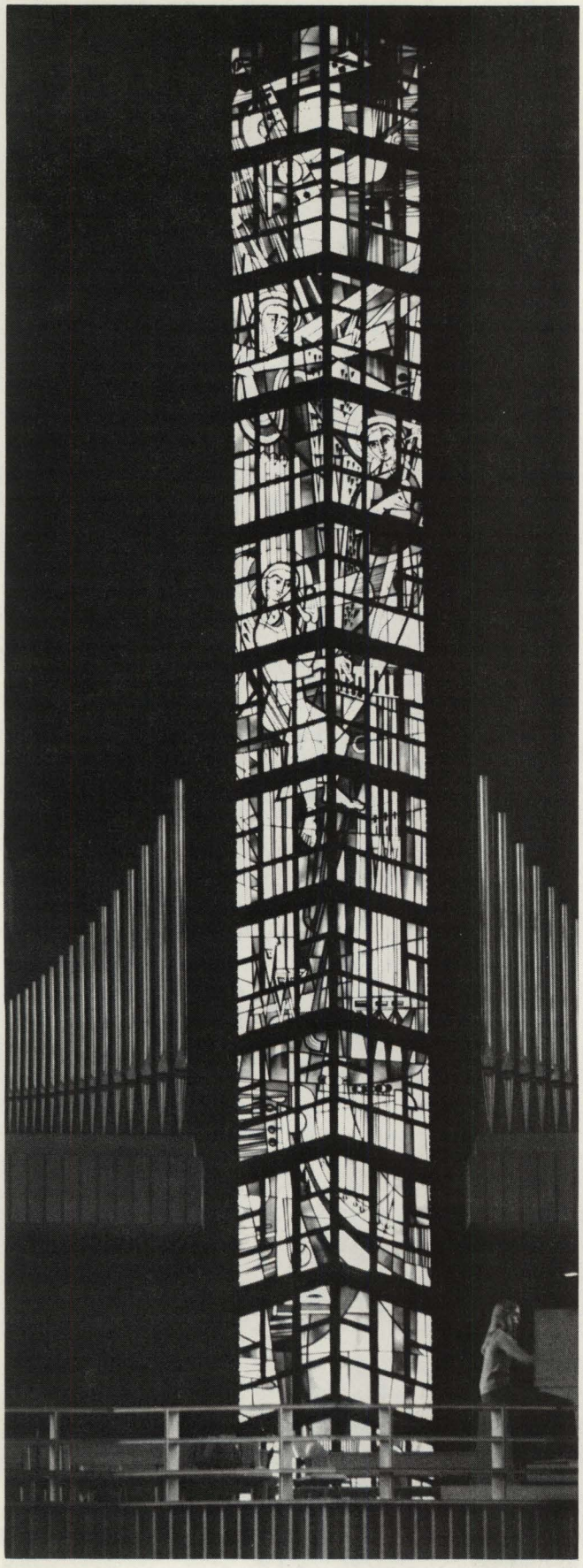
The shipping/display crates were designed by Dr. Alice W. Nichols, Director, Ball State University Art Gallery. The exhibition was sponsored by the Indiana State Arts Commission.

Budd Stalnaker, Bloomington, *Weaving*, 25 x 16".



Roberta Law, Muncie, *Knitted Hanging*, with beads, 39 x 16".





Peter Dohmen Studies, *Meier Music Window,* and a portion of the Schlicker Organ Co. *Fred and Ella Reddell Memorial Organ,* west balcony, Chapel of the Resurrection, Valparaiso University.

Robert Schuneman

Hoelty-Nickel

Former chairman of Valparaiso University's music department, Theodore Hoelty-Nickel, had a dream back in the early 1940's. It was that Valparaiso University should become an instrument for the Church in furthering a better knowledge of the musical heritage of Western Christendom, and more specifically that of the Lutheran congregations. His idea was to provide a public seminar on church music where church musicians, pastors, theologians, and all others interested in the subject could meet once each year to learn, discuss, listen, and — most importantly — worship together for a few days. The "seminar" was begun in 1945, and has been held annually ever since. Dr. Hoelty-Nickel led the seminar through a period of admirable prosperity, but he has now retired as its leader. This year's seminar was held from April 20-23 under the new leadership of Philip Gehring, chapel organist, with excellent help from music department chairman Frederick Telschow and other members of the department.

From the very beginning of the church music seminars to the present day, Valparaiso's event has differed markedly from other such seminars and institutes sponsored by schools and institutions. This writer has occasion to attend many of these seminars and workshops throughout the country. What distinguishes the Valpo seminar from others is the presence of the chapel and the active liturgical life of the Valpo community in it. The daily services and the active worship life of the community provide a worship milieu in which music lives naturally. Music is therefore really "church music" in the best sense, for it is music which is actually used by the worshipping community in their daily offering of praise and thanksgiving. This distinguishes it from music which is "sacred" in subject or content, and which is used within the community for purely concert or entertainment purposes apart from the worship life of the church. Most such church music seminars are pure-

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Robert Schuneman (MusB, Valparaiso, 1956; MA Stanford, 1958) is presently editor of THE DIAPASON, an international journal devoted to the organ and the interests of organists. He has held positions as church organist and choirmaster in San Francisco, New York City, Fort Wayne (Indiana), and Glens Falls, N.Y. Mr. Schuneman is also professionally active as an organ recitalist.

and the Valparaiso University

Church Music Seminar

ly didactic in purpose, and they seldom include actual church services within which the seminar participants actually worship. Not so at Valpo — the chapel provides the center of activity for the seminar, and the worship life provides the need for thriving musical performance. Seminar participants are brought into an active musi-

Hoelty-Nickel's dream: Valparaiso University should become an instrument for a public seminar on church music where church musicians, pastors, theologians and all others could meet each year to learn, discuss, listen, and —most importantly —worship together for a few days.

cal atmosphere within the liturgical community. For this writer, and probably for many others, this provides a very real difference in attitude toward the music and the events, as well as in the spirit of the whole seminar.

Participants in this year's seminar had a wide choice of workshops: organ workshops on new organ music run by Richard Heschke, Philip Gehring and Merlin Lehman; choral workshops run by L.L. Fleming and Frederick Telschow; panel discussions which included "The Vocation of the Church Musician" (chaired by M. Alfred Bichsel), and a "Report from the Parishes: How Music Works for Us" which included various parish musicians from New Jersey and Chicago. A demonstration of historic tuning systems for keyboard instruments was given by Herman Greunke, a member of the organ building firm, John Brombaugh & Co., of Middletown, Ohio. Thomas Willis, music critic of the *Chicago Tribune,* spent three days demonstrating the experimental and innovative approach to church music which he, and others, lead at Christ the King Lutheran Church in Chicago's Loop. He demonstrated with the storefront church's instruments (electronic "rock" organ keyboard, two tape recorders, Putney synthesizer, and quadrophonic sound system) how the parish's approach wants to make the congregation "think and act like composers" in their liturgical musical endeavor. Seminar participants became improvisers in Mr. Willis's workshop, and one afternoon worship service was given over to the use of music planned, improvised, and performed by the congregation and Mr. Willis.

The keynote address of the seminar was given by Joseph Sittler, professor of theology in the Divinity School, University of Chicago.

Clearly, the services at the university chapel were the center of the seminar. Saturday's choral vespers included the Northwestern University Chapel Choir singing works by Heinrich Schuetz under the direction of Grigg Fountain. Sunday's service of Holy Eucharist included the Northwestern U. Chapel Choir, the Valparaiso University Schola Cantorum (F. Telschow, director), and the University Choir (L. Fleming, director). The magnificent service was begun with brass players and choirs under the direction of Theodore Hoelty-Nickel in Vaughan Williams' hymn, "All Hail the Power of Jesus' Name." Special music for the service (Propers and Psalms) was written by university composer Richard Wienhorst, and these settings, as well as the opening hymn, involved the congregation as participants. Philip Gehring was the organist; M. Alfred Bichsel, the preacher. The service was exemplary in every way of how music can and should work within the Christian community at worship. But this writer is reminded that "music doth not the Church make." Indeed, it is "the Church that doth music make," and it was evident here. A committed community of people actively engaged in worship; a liturgical setting mindful of the past but not trying to completely recreate the past; a sense of the present in architecture, use of the language, dress, and action; a lively and excited response of those gathered around Word and Sacrament; yes, this kind of community makes church music.

Friday evening's performance brought a musical medieval drama, *The Legend of the Rood* into the chapel. The Thomas Wagner Renaissance Opera Company, a new group from New York carrying the director's name, is devoted to the performance of late medieval and renaissance musical drama. The small group of excellent singers and the four players of 14th-16th century instruments are thoroughly professional, musically and historically knowledgeable, and alive with the spirit of performance required by such material. The music for this "opera" was composed by Thomas Wagner in the style of 14th and 15th century music. The

Choral vespers and the Eucharist service "show how music can and should work within the Christian community at worship." It was evident here at the seminar that "music doth not the church make," but "the church doth music make."

whole production was a delight to see and hear, and the humor in this particular drama makes it a much less austere production than, say, "The Play of Herod" or similar dramas. The whole performance was a delight.

Richard Heschke was the featured organ recitalist on April 20 in the chapel. His program:

Prelude and Fugue in D, Buxtehude; *Three Pieces for a Mechanical Organ,* Beethoven; *Prelude and Fugue in E minor,* BWV 54, Bach; *Variations on "Veni Creator,"* Durufle; *Pastorale,* Franck; and *Finale from Symphony* 3, Vierne.

Mr. Heschke, who is professor of organ at Louisiana State University, Baton Rouge, exhibited a thorough technical grasp of all the music which he played on the chapel's huge organ. Everything was done cleanly, registered with restraint, and played with competent grasp of the musical styles involved. Perhaps the second half of the program was more to our liking however, for we felt that Mr. Heschke knows more about it, feels it better, and communicates it better than the earlier music. If he is to be faulted at all, it must be in the first half of the program. A certain amount of stiffness and lack of rhythmic flexibility took away the improvisatory nature of Buxtehude's "toccata," and the same could be said about the performance of the Bach work. The pieces by Durufle, Franck, and Vierne could not be faulted on this score, however, for they were played with good style and characteristic registration, making full use of the large acoustical volume which the chapel provided.

The Valparaiso Church Music Seminar, under "new management" of Philip Gehring, showed that the roots and ideas established by Hoelty-Nickel have taken hold, grown, and borne fruit.

The Seminar was closed with a fine choral concert which utilized all of the university's choirs. Polychoral works sung by the Schola Cantorum with excellent blend, diction, and tone quality took up the first half of the program, and then the University Choir sang Poulenc's *Gloria.* In spite of a decidedly amateur orchestra (which did its best, but still played out of tune), the choir turned in a good performance, and instructor in voice, soprano Marilyn Schmiege, did an exquisite job of handling the high and lyrical solo part. The program:

Te Deum in G, R. Vaughan Williams; *Herr, wenn ich nur dich habe,* Schuetz; *Nun lob, mein Seel, den Herren,* Praetorius; *Jubilate Deo,* Fetler; *Gloria,* Poulenc.

The Valparaiso Church Music Seminar may be under "new management" since the retirement of Theodore Hoelty-Nickel, but this year's event showed that the roots and ideas established by him in the first 26 years of its existence have taken hold, grown, and borne fruit. The new management is to be congratulated for providing a positive, exciting, and vibrant seminar this year – a rare thing in this day of negative reactions and feelings among church musicians. □

Hoelty-Nickel

An Interview

One would never have believed it was the right office if it had not been for the address. The clutter of books to be boxed, the lingering aroma of countless cigars, and the sound of the day's baseball game emerging from a buffet-sized stereo, were unexpected and seemed out of place.

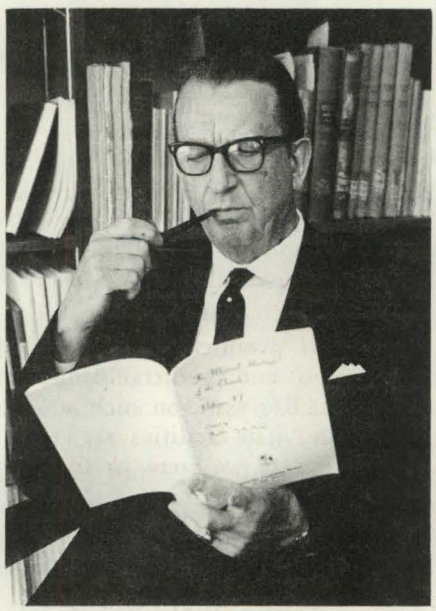
Yet inside, and very much within his element, Theodore Carl Friedrich Wilhelm Gustav Hoelty-Nickel, with a personality that matched the name, reminisced about tennis, Australian aborigines, the process of keeping young, and a lifetime devoted to the music of the church.

If there is a stereotype of the sacred music advocate, the founder of the Church Music Seminar and former Valpo music department chairman does not fit it. In addition to reflecting the expected expertness in his field, Dr. Nickel discussed the diversified areas of sports, church theology, today's youth, and the changing times, with equal ease and perception.

He is a man of contradictions constantly on the move. At age 78 he seems a youthful 60 and maintains a schedule which would tire contemporaries half his age.

Relaxed, laughing at his own stories, sometimes joking and sometimes serious but always entertaining, Dr. Nickel, with walrus-like, reddish mustache and shaggy eyebrows peeping over the square wire rims of his glasses, discussed the intertwining of the Church Music Seminar and his own career.

Listening to him talk of his work with the Church Music Seminar, the youthful interviewers quickly



Theodore Hoelty-Nickel, D. Mus., D.D., Distinguished Service Professor of Music, Valparaiso University.

grasped the man's complete devotion to the scholarship and the beauty of the Church's musical heritage.

"I felt something was missing. Church music was at a low ebb, the standards weren't high enough. I wanted to show people how little they knew and how much there was to be known. I was hoping to instill my love and fervor for old church music, hoping to get people enthusiastic about the tradition of the church. I didn't want church music to be a step-child any longer!"

These concerns led to the formation of the Church Music Seminar at Valparaiso University in the early '40's. His aim was to re-vitalize church music and relate it more specifically to the service itself.

Believing that you cannot know where you are going until you know where you have been, the theme of the first Church Music Seminar was "The Musical Heritage of the Church."

"The first seminar was at a time when we couldn't get the latest developments from Europe because of the War. Europe was having a real renaissance in church music and the church here was no doubt kind of a let-down, especially in choir attendance."

By inviting well-known music scholars from all over the United States and Europe to lecture, the seminars showed the music teachers and directors how much they didn't know and how much there was for them to learn about the church's musical heritage. Paramount among his aims at this first seminar was scholarship, sometimes missing in some churches.

Dr. Nickel said that the greatest problem in producing the seminars was familiar and predictable. "Money! We had to work on such a very low budget! The facilities were poor and of course we were in the old Chapel then."

He credited the Aid Association for Lutherans with continued financial support that made the annual seminars possible. "Their contribution made it possible to really invite people and to put on a good seminar." A great deal of the success of the music seminars was due to VU faculty cooperation as well, he added.

"The most successful seminar? I think it was probably the last one." Quickly adding with a wink, "Because I resigned! You've no idea how relieved I felt!"

Though retired as the church music seminar's leader, he has definite ideas about the future growth and development of these meetings.

Dr. Nickel was born in Mecklenburg, Germany, in 1894, the son of a Lutheran minister. In 1901 his family came to the United States and settled in Shawano, Wisconsin. From there, his family moved to Australia, where his father was appointed President of the Lutheran Church of Australia.

He attended Concordia College and Concordia Seminary in Adelaide, graduating in 1915 at the age of 21. He also passed "cum laude" the senior exams at the University of Adelaide in music theory and the licentiate exam in piano at Trinity College, London.

After serving vacancy pastorates in South Australia, Victoria, New South Wales, and New Zealand, he returned to Germany where he began studies in church music at the Konservatorium der Musik at Leipzig.

Soon after his graduation in 1927, Dr. Nickel moved back to the United States to become Director of Music at Luther College in Decorah, Iowa. In 1943, Valparaiso University secured his services to head the Department of Music. It was one year later that Dr. Nickel started the annual Valparaiso University Church Music Seminar.

The musical heritage of the church must be maintained through the continuation of research, scholarship, and performance.

"I would like the Seminar at Valpo to remain stable and not to forget the heritage. In the last ten years it has become ecumenical and gained national and international recognition. But I would like it to continue to do research, to do deep study into contemporary music. Our learning must go on."

Dr. Nickel puffed his cigar once or twice before deciding what the greatest rewards of his work had been.

"It's very hard to say. I taught school for nine months with Australian aborigines and that was very rewarding.

"Musically? There were the two choral societies I started in Germany. I had 15-20 country choirs outside of Leipzig and once a year we came together for a big festival. That was fun!"

"Here, of course, there was the Schola Cantorum years ago at Luther College." The Schola, a male choir of 64 voices featuring music of the 16th and 17th centuries, made annual trips throughout the United States and Canada. It was on one of these trips that Dr. Nickel received what he terms his highest compliment.

"After we'd finished singing in Latin for the Mormon Tabernacle Choir in Salt Lake City, their director came up and said, 'I simply want to thank you, Dr. Hoelty-Nickel, for bringing us this culture.' That's the greatest thing anyone's ever said to me."

Another rewarding part of Dr. Nickel's career was, "Working with young people! It's kept me young! I get great satisfaction teaching non-music people, to make them active and thinking."

He told about teaching music at Valpo with German hand signs, the melodies transposed visually using a different sign for each note on the scale:

"I walked towards the rear of the class one day and told this one boy to go to the front and do a song. As he left I whispered not to worry, I would help him. All of the students thought he was brilliant until someone noticed me relaying signals from the back!"

Nickel's love of sport extends beyond teaching music to athletes. At 78 he still plays a round of golf whenever possible; he keeps abreast of the cricket competition and tennis standings.

He played cricket while at college in Australia where, he explained proudly, he was the first student to hit a century — scoring 100 times.

He also coached tennis at Luther College and at Valparaiso. "I coached at Valpo for four or five years. We had only dirt courts and had to drive to Michigan City to practice. When they finally did get cement courts here, they decided to kick me off the team!"

Dr. Nickel quickly regained a serious posture when the conversation returned to church music and its future. The man's unwavering dedication to sacred music came through as he discussed jazz and rock music as part of the church services.

"Music is the unifying activity of the Church. Church music is closely tied to theology. They belong together; you can't have one without the other. Yet we must distinguish between Church music and liturgical music; the music must be fitting of the occasion. I'm not in favor of rock and roll, and jazz, as church music. In all the time I've been on Valpo's campus, I've never had a student ask if I would have a jazz service. I've no objection to trying something new, but there is such a thing as respect. You're talking to God, and when you're alone you can do it any way you want to. You can do it in the bathroom if you want. But with a Communion of Saints it should be in a more worshipful manner. We at Valpo have a marvelous thing. I'm not saying you have to have what we have in the Chapel, but when you do have it, have appropriate music."

When asked about the contemporary trend toward secularized church music ("Jesus Christ-Superstar" and "Godspell"), Dr. Nickel replied that young people cannot be attracted to a church simply by the utilization of jazz. When a community comes together to worship God, there must be a feeling of respect.

"I was disappointed with Jesus Christ-Superstar. I couldn't make myself go see it. . . it makes Jesus' name cheap. . . it cheapens religion . . . No, it's experimentation and that's okay. But this time it wasn't any good."

Dr. Nickel does not believe that today's musicians and composers are as serious about their work as in years past. Far too often material gains are placed before quality, and in the case of church music, reverence for the music. He feels that there are few, if any, composers of Bach's caliber in today's world of music.

His resignation as head of the department of music and subsequent appointment as Distinguished Service Professor of Music and Director of Church Music came in 1966. He still continues to teach music parttime at the University.

"I teach some church music and hymnology, and some piano. Then I travel a lot, to Europe to keep up my contacts." Europe, at 78? "Why not? You can fly there faster than driving to Chicago!"

Still another honor came his way last year. Dr. Nickel served as a juror for the East German Bach Competition in Leipzig. He was the only American invited and one of the three jurors from outside the Iron Curtain. "I was a voice judge and heard 84 singers in 19 days. Music was hanging out of my ears." To relax between competition, Dr. Nickel and the juror from Great Britain listened to the cricket match between England and Australia.

Dr. Nickel also advises the Church Music Seminar involving students from all Lutheran colleges which is sponsored by the Lutheran Brotherhood Fraternal Benefit Society. The seminar will be held this year at Wagner College in New York. "It's quite a thing. All these kids come together as strangers and within a day they're like brothers and sisters through their songs."

After an unfinished career spanning nearly 45 years, Theodore Hoelty-Nickel, man of sacred music, sportsman, and man of contrasts gave his formula for staying young — work with young people. This, more than anything else, has kept him young, but "having a young wife helps, too," he said. He also revealed his method for determining the aging process; when one no longer appreciates feminine beauty — he's old! □

DR. A. G. HUEGLI, PRESIDENT VALPARAISO UNIVERSITY

Dr. Hoelty-Nickel and church music are inseparable. The area is really his life and breath —he is completely absorbed in the promotion of it, and in the development of its resources to make it more available.

In this process, he is a very human, persuasive, and charming person.

Through his dedication and interest in church music, and his personable winsomeness, he has acquired a host of friends for himself, won converts for church music, and certainly enhanced the reputation of Valparaiso University.

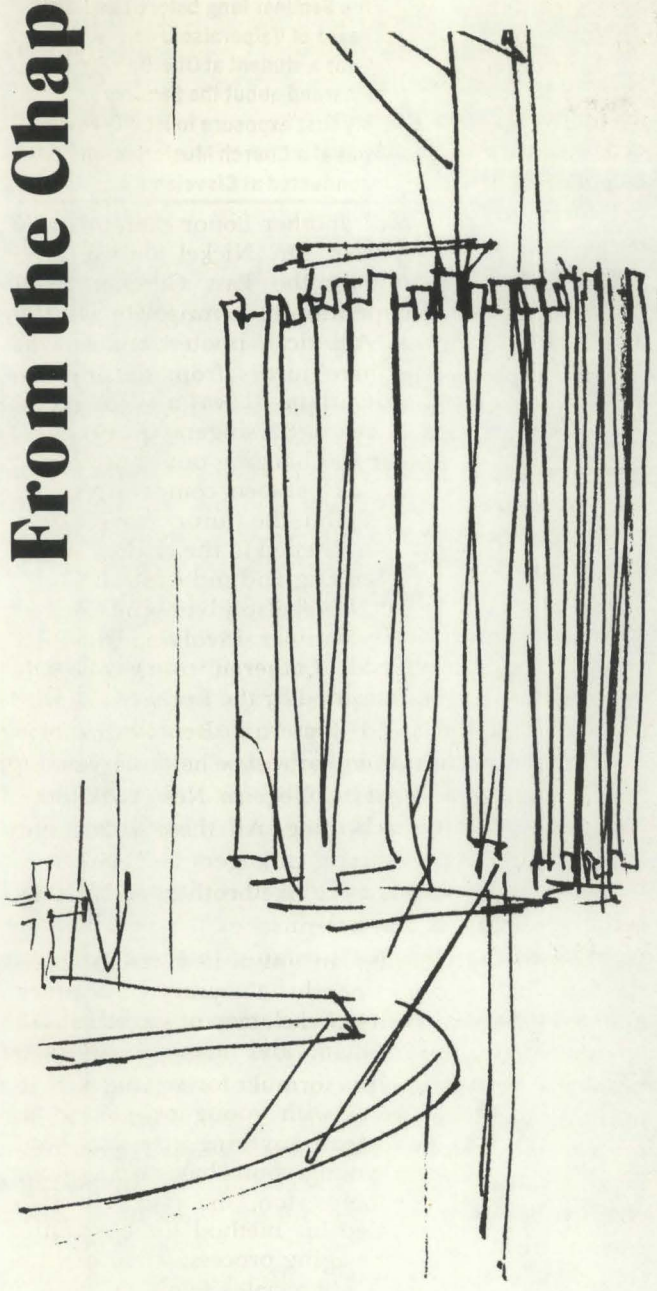
DR. PHILIP GEHRING, UNIVERSITY ORGANIST, PRESENT DIRECTOR OF CHURCH MUSIC SEMINAR

I had the unique experience of working with Dr. Hoelty-Nickel for the past year, prior to taking over as current director of the Church Music Seminar. The man is one of the rare experiences of my life; I wouldn't have missed it for anything.

The most noteworthy thing about the man is what he has done with the Seminar. His stress on standards and scholarship in the study of the history and theology of music in the church has given the Seminar a tradition of scholarship. By his stress he has also done more than anyone else to raise the standards of Lutheran church music in the last 25 years. He has laid a great foundation for the Seminar.

Like many others, I knew about the Seminar long before I had even heard of Valparaiso University. I was a student at Oberlin when I learned about the Seminar. My first exposure to Hoelty-Nickel was at a Church Music Seminar he conducted at Cleveland.

The material of this interview was gathered and assembled by a group of undergraduates enrolled in a new journalism class, Advanced Newspractice (English 134) at Valparaiso University, Prof. Carl Galow, instructor. Students participating were Elizabeth Hummel, Sandra Spieczny, Linda Schaefer, Carol Coppola, Gwen Swanson, Cynthia Henline, David Meszaros, Joseph Conn, Lisa Ermeti, Steven Schultz, Greg Groh, Kenneth Moses, and Donna Jarrett.



The Cherubim and the Choir

M. ALFRED BICHSEL

M. Alfred Bichsel, Chairman of the Department of Church Music, Eastman School of Music, was one time professor of music at Valparaiso University. This address was delivered at the Festival Eucharist following the dedication of the new music building at Valparaiso University, 23 April 1972.

A few years ago some of us gathered in this place to dedicate this Sanctuary to the Glory of God and in memory of many of His faithful servants who are now eternally and gloriously with Him. As one studies the order of service used on that occasion, one must conclude that not a small portion of it consisted of ascriptions of praise, supplications and prayers, and finally hymns and anthems addressed to the Almighty. This would seem to indicate that at least in some college and university chapels an attempt is made to glorify God, and that the Holy Spirit still broods over some campuses with bright, though sometimes singed and perhaps even broken wings.

Three years prior to the dedication of this beautiful chapel, there took place a procession not unlike the one in which we have just participated. On an equally windy Sunday in October during the homecoming week-end, at the conclusion of the service in the old auditorium on the west campus, alumni, students, faculty, parents and friends followed a crucifer, the Chapel Choir and Chancellor Kretzmann to the spot where this Chapel of the Resurrection now stands. On the ground beneath the chancel there had been traced with lime a huge white cross. At this time the ground was consecrated for this edifice with prayers at each point of the cross and a motet sung by the Chapel Choir.

Some weeks later, on November 27, 1956, fire destroyed the old auditorium, but the new edifice was already under construction. In the meantime the Physical Education Building was pressed into service as a chapel until the completion of this present building.

Two years ago, in the Spring of 1970, another fire precipitated the need of a music building and hastened the completion of the building that was dedicated just prior to this service of worship.

Music has always been a most important part of the life and worship of the Church of the Augsburg Confession. It is very appropriate, liturgically speaking, that the dedication of a music building should take place at this time because the propers for this Sunday and the next two speak of music. Listen to today's Introit, taken partly from Psalm 100 — "Make a joyful noise unto God all ye lands — sing forth the honor of His name." Next Sunday's Introit tells us to "sing unto the Lord a new song," and the one following exhorts us to "declare God's Glory and Majesty with a voice of singing." Two of today's pericopes point us in the direction of music. The reading from the second book of Chronicles gives us a vivid description of the music that accompanied the temple sacrifice and the Pauline selection to the Colossians points up the uplifting quality of music in the life of the Christian.

Mindful of the importance placed on music by our church's founder and his contemporaries and followers, twenty-eight years ago the music department of this university sponsored an annual church music seminar. These twenty-eight years have seen a tremendous development in the standards of music of the church both from the point of view of composition as well as that of

performance. Much of the credit for the organization and continuation of these conferences in the past must go to Distinguished Service Professor Theodore Hoelty-Nickel and to such regular and consistent lecturers as the Reverend Doctor Walter Buszin, who is also present today. It is to the credit of Valparaiso's music department that these seminars are being continued so that high standards of music for worship will be maintained in the years ahead.

In the Eucharistic Liturgies of the East as well as the West, we read these or similar words:

> It is truly meet, right, and salutary, that we should at all times and in all places give thanks unto Thee, O Lord, Holy Father, Almighty, Everlasting God.... Therefore the angels praise, the archangels adore, the heavens and all the powers of heaven, together with the blessed seraphim and cherubim and with the spirits of just men made perfect, in unanimous exultation laud Thy divine majesty — with them permit us now to lift up our voices and, adoring Thee, to sing:
>
> Holy, Holy, Holy Lord God of Hosts — heaven and earth are full of Thy glory. Glory be to Thee, O Lord.

In a few moments we shall sing this hymn of God's Majesty, as it is called in the Roman Preface texts. This hymn makes clear to us the theological value of *Musica Sacra* and its role in our earthly liturgy.

In addition to the *Tersanctus* or thrice holy, the liturgy of Saint John Chrysostom of the Greek Orthodox Church has what is called the *Cheroubikos Hymnos,* the Cherubic Hymn which is always sung by the choir. The text of this hymn is most expressive and significant and we quote it in full:

> We, who mystically represent the Cherubim, sing the thirce — holy Hymn to the life-giving Trinity. Let us put away all wordly care, so that we may receive the King of all, invisibly escorted by the Angelic Hosts. Alleluia!

In these words the eastern liturgy makes an important theological statement about the liturgical choir and its musical service: in the liturgy as it is performed on earth, each singer mystically represents one of the Cherubim. At the same time these words emphasize that the singer does not merely "contribute to the worthy shaping of the celebration of the Eucharist," but rather that he represents the song of the angels. In the hierarchy of the angels, the Cherubim hold an especially prominent place, very near the throne of God Himself.

The theological point of view which sees the liturgical choir as the representation of the singing angels, has inspired works of the highest order and worth throughout the history of God's church on earth. What higher stimulus could a gifted composer have, than to depict for us, through the artistic means of music, the heavenly hymn of God's glory which was vouchsafed to us by the vision of Isaiah the Prophet? One need only think of the *Sanctus* from Palestrina's *Missa Papae Marcelli,* or Luther's *Jesaia dem Propheten das geschah* or, if you will permit a personal favorite, the *Sanctus* from Wienhorst's *Missa Brevis.*

Liturgy, the worship of a congregation called together in the name of the Lord, is the response of man to the call of God. It is a confrontation with God in a solemn, personal, and at the same time universal form. Thus the music used in this worship should be liturgical music. "Christ is present in His church when she prays. . . He is present when she preaches, since the Gospel which she proclaims is the Word of God. . . Moreover Christ is present in His church when she celebrates the Holy Eucharist in His Name and by His command."

The God we worship and serve is a living God, not one who is dead. He is a God of order, not chaos. The chaos that we see all around us is not of God's creation, it is of man's meddling with God's creation. The God we worship is a perfect God and He wants His worshippers to strive for that perfection. Being a perfect God He is a God of discipline and He wants His creatures to bring to Him the perfect and disciplined gifts of worship, honor, homage and praise. The musical art is one of discipline and if it is to be used in His worship, it must be worthy of His perfection.

To conclude, permit me to repeat a statement that I made yesterday as the chairman of the panel on the vocation of the church musician. While we recognize the fact that the chief task of the church is the proclamation of the Word of God and that the church should be concerned with and involved in contemporary social problems, we must also be aware of the fact that only the uplifting hands of music can say the unutterable, the unspeakable, the humanly incredible, as I have often heard my dear friend O. P. Kretzmann say. In making a case for beauty in worship, we can think of no better example than that given us by our blessed Lord Himself. All who are acquainted with the Passion according to Saint Matthew are well aware of the scene of the woman with the precious ointment. Christ does not upbraid the woman for having wasted the expensive content of the alabaster jar (as the disciples hoped He would), but He praises her. On the other hand He chides the disciples for their hypocritical concern for the poor.

May Valparaiso University and its music department continue to exercise its role of leadership both for our church and on the ecumenical scene, and may the Lord of the Church bless there efforts to maintain high standards of music for His worship. May He also richly bless the work that will be done in the building just dedicated. May He bless those who teach — those who learn — and those who in future years will be touched by their music — in the Name of the Father and of the Son, and of the Holy Spirit. Amen.

ON MAKING MUSIC IN CHICAGO

It seems appropriate, in this Fest *issue for the Distinguished Service Professor, Theodore Hoelty-Nickel, who has become a musical institution in Valparaiso University and the world, that we should devote the city page to musical institutions in the city.*

Since it is customary in these columns to incline toward the "victims" of urban society, we here present an artist who has struggled for a decade and a half with institutions and trends on the urban musical scene.

A very beautiful and talented victim she is, both in performance and in politics. She has died many a lyrical death on stage, including that of a modern Desdemona at the hands of a modern Othello to the appreciative shrieks of black high school audiences. She has put her hands to the rougher game of politics, both in helping to achieve an Illinois Arts Council and in developing new stages and audiences through the Chicago Park District — an entrenched fiefdom in the metropolitan political configuration.

She has made her struggles without the support or comfort of a husband. Donald Meyer died, to the anguish of many of us, at the very outset of his career as a philosophy teacher at Concordia Seminary, St. Louis.

Here is an enterprising cousin of the university family surveying the scene for the benefit of older members who stayed closer to home and younger members who have still to make their moves. What she says has import for all who seek a more humane city, for that will require increased attention to the performing arts which are able "to comfort God's sorrowing creatures and give them a joy worthy of their destiny" (Bach). — **RHL.**

To the casual observer, newspaper listings of cultural offerings in and around Chicago might seem to support the notion that Chicago is a magnet attracting talent from all over the midwest. Why then do talented Chicagoans leave the city in droves once they've completed their schooling? The answer to that question does not lie in any lack of musical quality.

There are many first-class musical offerings in the second city. Above all, there is the Chicago Symphony. Chicagoans are waking up to the fact that their symphony, under the leadership of principal conductor Georg Solti, is one of the finest in the world. During its recent tour in Europe the symphony scored triumphs where excellence is taken for granted. Its recording in Vienna of the Mahler 8th Symphony just prior to the tour has been praised by one critic as the finest recording of anything, anywhere. Under Georg Solti and Principal Guest Conductor Carl Maria Giulini, the symphony has also presented bold and enterprising programs. A recently commissioned work by Alan Stout, composer-in-residence at Northwestern University, was well received in performance. Unforgettable were the performances of "Das Rheingold," superbly performed by the orchestra and a stellar cast of soloists under Solti, and the Verdi "Requiem" under Giulini's direction.

Opera buffs have much to rejoice in at the Lyric Opera. The productions are often first-rate, European-style grand opera. But, there is much grousing over the fact that the opera involves few Chicagoans outside the chorus and the stage hands. The official language spoken backstage is Italian, leaving the Chicagoan feeling like the foreigner.

The singers are always notable and often thrilling to see and hear. General manager Carol Fox is in the business of securing the top talent in every role for every production. The Lyric Opera, like the Orchestral Association, relies heavily on guarantors and patrons for its operation. Pleasing the donors has resulted in a heavy reliance on Italian warhorses to fill houses. Nonetheless, Lyric Opera has produced a magnificent "Rosenkavalier," it has revived old operas like "Semiramide," and it has made successful forays into such contemporary operas as Prokofieff's "Angle of Fire" and Berg's "Wozzeck."

Why do talented Chicago musicians leave the city after their schooling? It certainly is not because of a lack of musical quality. "There are many first class musical offerings in the second city."

Summer offerings include the Ravinia Festival concerts on the north shore and the free Grant Park Concerts on Chicago's lakefront. Ravinia is the summer home of the Chicago Symphony. These concerts are usually well-attended and the Ravinia Festival Association zealously solicits funds from wealthy north shore residents. Even so, the enormous expense could not be met without the help of overflow crowds at mid-week concerts by The Association, Sha Na Na, B. B. King, and the like. This past summer, Istvan Kertesz was principal conductor and a host of splendid soloists and guest conductors made up the season. But pop groups suffered less in the battle with the acoustics of an outdoor concert, complicated by passing trains and planes.

Harriet Meyer is an instructor in Northern Illinois University (DeKalb), a former Fulbright Scholar, and a Chicago area professional.

The concerts in Grant Park offer an excellent series for the Chicagoan without means or inclination to travel to Ravinia Park. Grant Park offers ballet and concert soloists, along with a concert version or two of an opera or an operetta each season. These concerts are funded by Chicago city tax monies and municipal bond money. Though they don't draw the crowds they used to, they are still popular with many Chicagoans.

The enormous expenses of the Ravinia Festival, despite the zealous solicitation of funds from the wealthy, could not be met without overflow crowds. . . Pop groups "suffered less in the battle with the acoustics of an outdoor concert, complicated by passing trains and planes."

The political controversy over the proposed new band shell still rages but all agree that something has to be done about the poor acoustics and the lack of protection from the weather. This past August too many concerts had to be cancelled because of rain. The second performance of "The Bartered Bride" started in the rain with the audience (roughly 500 souls) huddled under umbrellas; but when the string players inside the shell began to drip, this marvelous show had to be cancelled.

The Auditorium Theatre Council presents superstars like Beverly Sills, Joan Sutherland, and Dietrich Fischer-Dieskau in solo recitals each year, along with ballet groups, visiting orchestras and chamber groups, as well as instrumental solo recitals. The Civic Opera House and Orchestra Hall also present artist series of this sort.

But where does the aspiring performer fit into the Chicago musical scene? Unfortunately there are few places for any performer without name or experience. An apprentice program supplies the necessary training for aspiring talents. The Chicago Symphony has such a program in the Civic Orchestra. The Lyric Opera, to the dismay of the local singers with operatic potential, refuses to instigate any such program. The suggestion is often made that local singers could be given an enormous psychological boost if the Lyric management would grant a few small roles to the best local singers, but even that request is denied.

Solo work with small opera companies provides a few persons with the experience of doing roles, but they are not paid. Guest appearances with local amateur orchestras, such as the Northside Symphony and the Lake Forest Symphony, provide valuable experience. Solo jobs with local oratorio groups provide gratifying musical experiences with some remuneration and occasional press notices. These include the series by the all-professional Rockefeller Chapel Choir at the University of Chicago and the concerts at St. Paul's Episcopal Church of Hyde Park.

For the devotee of avant-garde music there is the Contemporary Chamber players series under the direction of Ralph Shapey. Once funded by the Rockefeller Foundation, it is now under the aegis of the University of Chicago. Needless to say, the singers used as soloists in these concerts possess a very special type of ability not found in many singers. A few local singers have been invited to sing on Artists' Showcase on WGN-TV. A few find jobs singing operatic arias and show tunes for the guests in restaurants.

Where does the aspiring performer fit into the Chicago musical scene?

There are a number of heroic performing groups attempting to bridge the gap between serious music and jazz or rock. William Russo's Free Theatre has done this with varying success. Russo is a talented, energetic composer on the staff at Columbia College. His early works, such as "John Hooton" and "Antigone," were jazz operas retaining evidences of his five years' work as a Stan Kenton writer and arranger. Russo has also produced a symphony and a concerto grosso, using jazz idioms and soloists. He has written a number of rock cantatas featuring members of his Free Theatre ensemble. Although he has hired legitimate singers from among the local professionals for his jazz opera performances, he prefers now to use singers with little or no training, arguing that the so-called trained singer is unable to produce tones in the uninhibited style his music demands. His shows use mixed media, with a superb crew manning the projectors and lights. Columbia College and the Recording Industries Trust Fund have helped fund Russo's concerts, which are free and run on weekends throughout the year, but he also seeks donations from his audiences. His newest work, a rock musical based on Aesops Fables, is enjoying a run in New York.

The singer bent on a career tries to avoid becoming trapped in a chorus. But for those too young, still in school, beyond the age of trying for a big career, or unable for a variety of reasons to leave Chicago, chorus work provides vocal exercise and some remuneration. The Lyric Opera Chorus under Michael Lepore, the Chicago Symphony Chorus under Margaret Hillis, and the Grant Park Chorus under Thomas Peck, offer excellent training and fine singing experiences. Occasionally a chorister has achieved recognition for good understudy work and gone on to solo work from there.

The concerts in Grant Park offer an excellent series for Chicagoans without means or inclination to travel to Ravinia Park. These concerts are funded by tax money from the city. But the lack of protection from the weather and the poor acoustics underscore the need for the new band shell.

Most outstanding Chicago vocal talents have achieved recognition and won prize money in competi-

tions like the Metropolitan Regional Auditions and the Illinois Opera Guild Auditions of the Air. Some have been presented in recital after winning a contest sponsored by the Society of American Musicians, and have thereby earned valuable critical accalim. But for all that, there is little question that the singer who wants a career has to get out of Chicago. New York and San Francisco offer more professional opportunities. But most American singers know that the best way to gain experience is to secure a contract in a German opera house.

The problem, as Martina Arroyo put it, is that there's no place in the United States to make a mistake. We have no "half-way" houses in which professionals beginning their careers can try their wings. The German opera houses do precisely that. No other country in the world offers so many singers year-round employment. In our country, the Metropolitan is the only house operating on a year-round basis. Germany is unquestionably the musical mecca of the world and singers by the thousand flock to annual auditions in the Fall to compete for contracts in one of Germany's thirty-nine opera houses.

American expatriates admit that life in Germany is difficult at times but they consider themselves fortunate in being able actually to sing for a living. And the respect that the professional musician enjoys among the citizenry is worth all the inconvenience. The reason for this phenomenon is the willingness of the Germans to be taxed $7.00 per citizen (compared with $.15 per citizen in the United States) for the performing arts.

". . . there is little question that the singer who wants a career has to get out of Chicago." New York and San Francisco have more professional opportunities, but most American singers know that "the best way to gain experience is to secure a contract in a German opera house." ". . . there's no place in the United States to make a mistake."

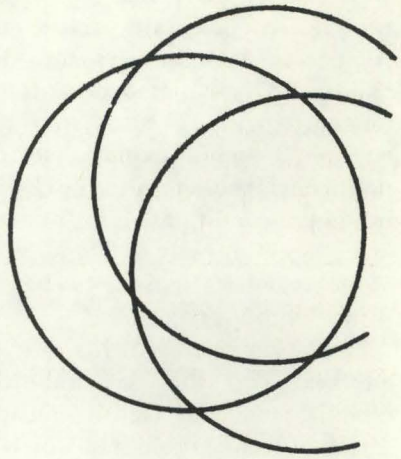
Professional artists, private individuals, and legislators of all kinds have pleaded the cause of full funding for the arts. So far the major subsidy on the part of the federal government has been in the form of tax breaks for wealthy contributors. The Lyric Opera, the Chicago Symphony, and the Ravinia Festival Association rely heavily on private contributions and foundation grants from corporations. Since the rich contribute the major amount of the funds, the arts have remained an elitist thing, barely touching the lives of the masses of people.

There are interested parties ready and willing to help talented Chicagoans do their apprenticeship at home. The question remains, however, how much the public and legislature are willing to spend for this effort.

To bring the arts to rural areas and the ghetto is one of the principal objectives of the Illinois Arts Council. Lt. Gov. Paul Simon was one of the co-sponsors of the bill and Illinois can be grateful that this attempt to fund the arts at the state level has at least begun. The $1,000,000 mark in disbursements has now been passed; and though this only amounts to $.05 per capita, theater, dance groups, art projects, and all musical organizations are grateful.

There are interested parties ready and willing to help talented Chicagoans who wish to do their apprenticeship at home. But it remains to be seen whether or not the public and the legislature consider it worth the expense and the effort to do so. In the opinion of many, the future of live music is in jeopardy. The help we give the struggling young performer may assure us that lively concerts will continue to enrich our lives in years to come. □

THEATER — — **WALTER SORELL**



Hochhuth And Dostoevsky

Zurich. — —

There is hardly any play that is not a piece of hidden propaganda in some way. After all, the ancient Greeks, in re-interpreting their mythology, tried to slant what was common knowledge and propagandized their ideas. What made most of their plays so great was their ability to put the poetry of life into their dramatic scenes. This is decidedly wanting in Rolf Hochhuth's plays, and his last example premiered at the Schauspielhaus Zurich (and on several other German stages simultaneously), *Die Hebamme — The Midwife,* only proves that at best he is a good journalist — though essentially a muckraker as in his famous *The Deputy* — who uses the dramatic form for his blazing and blistering editorials.

Die Hebamme is about the degrading life of slum dwellers and takes place in 1963. But still in 1972 more than half a million people live in slums or emergency housing in Germany despite its riches and the American-inspired *Wirtschaftswunder.* To improve this condition, or rather to call the German people's attention to it, is Hochhuth's

theme. He chose to write a comedy because he felt that satire and irony are the best weapons with which to fight the social evil and corruption. His heroine, the midwife Sophie, expects only dirty deals from the two major political parties and decides to take matters into her hands. "Where democracy is no longer struggle, it turns into corruption," Sophie explains to the politicians of both parties. To change inhuman conditions into humane ones, Sophie realizes, "one must often break laws in order to channel justice onto a just course."

Hochhuth proves in his satirical editorial that the "law-and-order establishment may rightly consider certain actions as criminal which in reality are but humane." In fact, his heroine defies all pretentions, playacts the impostor (which becomes the key issue of the comedy), incites a mob to riot, instigates arson – briefly, commits crimes with the intention of doing good. As a social worker she is utterly humane (a bit too much so) with that Germanic touch of gaiety which reacts to the question: "Why do you laugh?" with the reply: "Why not. To laugh cleanses the teeth."

There are three or four good lines in this comedy and one or two passable comedy situations. But most of the plot is fashioned according to a cheap comedy recipe, and the characters are cliches of reality. Predictability is written all over the plot. What redeems Hochhuth's effort is the decency of the theme and the pathos of the play's purpose. In other words, he is always sincere in his intentions. Whether the production at the Schauspielhaus Zurich suffered from the fact that one of the key scenes was left out, I cannot say. But judging from what I have seen, I can say in all fairness that Hochhuth's excursion into the social comedy was better than could expected from a dramatic editorial writer, but not good enough from the viewpoint of a comedy writer.

I have always wondered how cinematic techniques may successfully be used on stage. Whenever I saw certain attempts in this direction, the result seemed puerile or incongruous. Probably a great film director working in the theatre can bring it off. Ingmar Bergman succeeded in it in his *Hedda Gabler* production, but mainly in the opening scene of the play. The Polish director Andrzej Wajda, however, fulfilled all my expectations when he appeared with Dostoevsky's *The Possessed,* based on the Albert Camus version and acted by Cracow's Stary Theatre in Zurich.

Like Ingmar Bergman, Wajda is a film director who also stages plays or a stage director who shoots films. He was universally acclaimed for his movie, *Ashes and Diamonds* and *Everything for Sale.* His more recent films have tended to be more theatrical and to rely on dialogue while his theatrical stagings have become more cinematic. The way he directed *The Possessed* is a marvellous example for the latter since he incessantly used pictorial effects depending on cinematic techniques. As Wajda started out as an art student, he is his own stage designer, as in *The Possessed,* with the result that, with astounding virtuosity, he paints scenic effects in which color, shape and sound achieve an intense, dramatic impact. He created visual images totally independent from Camus' words which he only used as a kind of blueprint.

Wajda conceives the creation of a theatrical experience as an incessant contest between the written lines and the live performance the way it develops. "The actors with their potentialities and their suggestions for the development of their characters make it necessary," Wajda said, "to return to the literary conception time and again which, during the rehearsals, gradually takes on shape and finally lives as if emerging from itself." He and his actors tried to find their own way to Dostoevsky's characters who appear full of contrasts and contradictory passions, drawn at a moment of their most dramatic decisions into which they feel forced by irrational pressures from without and within. Albert Camus' version was used only as a key to the understanding of these figures. This method is now often employed by many stage directors, from Jerzy Grotowski to Peter Brook, and there is a touch of both of them in Wajda's work.

It is the unfolding of the total visual panorama of his stage presentation that captivates: the use of a gray landscape with a muddy ground against a faint horizon; the quick change of light and dark colors as well as of gracious and spasmodic, almost volcanic, movements; groups in a state of fluency or almost frozen into a cluster; sometimes the stage image makes a vast panoramic impression, then again the lights paint a scene as if in a close-up. Wajda creates scenes after scenes in an amazing flow, dynamic in mood and ever-surprising in their variety. The sound effects add to his visual symphony, human voices crying, sighing, howling, moaning.

Some of the actors appear in the book garb of the Oriental stagehands, but more and more we see them drawn into the action, and, in a most subtle way, these silent witnesses take over important parts. The narrator who goes through the play is simultaneously one of its leading figures. The acting of each and all players is carried to that polished point of intensity and of lucid characterization through which each part reflects the intention and whole concept of the director.

The actors spoke in the Polish language of which I know hardly two words. There were no subtitles, and yet I thought I understood each word of those tortured human beings of Dostoevsky's world. □

Robert C. Schultz

Missouri Synod History and Doctrine: Variant Readings

J.A.O. Preus, **REPORT OF THE SYNODICAL PRESIDENT TO THE LUTHERAN CHURCH — MISSOURI SYNOD. IN COMPLIANCE WITH RESOLUTION 2-28 OF THE 49TH REGULAR CONVENTION OF THE SYNOD, HELD AT MILWAUKEE, WISCONSIN, JULY 9-16, 1971. UPON RECEIPT OF PROGRESS REPORT OF THE BOARD OF CONTROL OF CONCORDIA SEMINARY, ST. LOUIS, MISSOURI. RELATIVE TO ITS ACTION TAKEN ON THE BASIS OF THE REPORT OF THE FACT FINDING COMMITTEE APPOINTED BY THE SYNODICAL PRESIDENT. (DATED:) SEPTEMBER 1, 1972.(St. Louis, Missouri: The Lutheran Church — Missouri Synod, 1972). Copies are available from: Report, (Box 201, St. Louis, Missouri, 63166. Three dollars payable with order.**

Don't be put off by the title. Anyone interested in American Lutheranism will find this report exciting and stimulating reading. This reviewer certainly knows of nothing comparable to it in the history of American Lutheranism. And it is certain that no one will be able to understand the future course of the history either of the Lutheran Church — Missouri Synod or of American Lutheranism without insight into this volume. It will probably not appear in your bookstore and a second edition is not to be expected — although it may be reprinted. So our advice is: *Carpe diem*! Send your order now. Your three dollars will bring you much more than a significant document of church history and an analysis of the situation of the Lutheran Church — Missouri Synod. This is also an invaluable sourcebook for those who are interested in the history of institutions, in their inner dynamics, developmental crises, and illness.

And while you are about it, you ought not neglect to obtain a companion volume to this *Report:* John H. Tietjen, *Fact Finding or Fault Finding? An Analysis of President J.A.O. Preus' Investigation of Concordia Seminary.* (St. Louis, Missouri, 1972). (Copies are available from the author: Concordia Seminary, St. Louis, Missouri). No price is specified but this reviewer recommends a generous contribution as appropriate. Both volumes will soon be collectors' items. We have heard that the seminary faculty will soon issue a specific response to the *Report.*

Please remember that we promise you exciting, stimulating, relevant reading. You may not find it pleasant. It is unfortunately another, and let us hope final, chapter in what Dr. Preus so accurately describes as the "politicking. . . infighting . . . and bickering," through which the Missouri Synod has made a spectacle of itself. All friends of Lutheranism will speak a hearty Amen to his exhortation: "Let us cease this kind of thing" (p. 149).

President Preus has made a major contribution to the resolution of the discussion by so clearly formulating his understanding of the issue that has been troubling Missouri during these past years:

> **While the issues are many and complex, the St. Louis Seminary faculty and the synodical president at a meeting on May 17, 1972, agreed that the basic issue is the relationship between the Scriptures and the Gospel. To put the matter in other words, the question is whether the Scriptures are the norm for our faith and life or whether the Gospel alone is that norm** (Report, **p.3b**).

Those two sentences describe quite different theological issues. This reviewer must assume that the *Report* either does not understand the issue as stated in the first sentence or that the second sentence is a deliberate distortion of the issue. Neither choice seems attractive. On the basis of Section 5, which gives excerpts from the Fact Finding Committee's interviews with the faculty, it seems clear that the problem is an inability to comprehend the difference between the issues formulated in these two sentences. And indeed there is considerable evidence in the *Report* that its author(s) have not yet developed antennae for the confessional distinction between law and gospel. This inability to understand the issue involved

is very clearly evident in the Committee's discussion of the Virgin Birth (pp. 96-105). This is one of a number of items charging faculty members not with heresy but with "permissiveness" over against statements the Committee found objectionable. The authors of the *Report* undoubtedly remember that John Eck also tried to accuse Luther of being soft on the Hussite heresy, already condemned by Pope and Council. Luther's response that synods and councils can err and have erred seems to need reemphasis today. It was in this context that the Lutherans asserted that Scripture alone is its own interpreter. Perhaps the *Report* would do better not to place so much emphasis on Scripture alone as interpreted by Synod.

It will surely rank as one of the most notable facts of this controversy that the Fact Finding Committee chose to challenge Professor Robert W. Bertram with permissivemess on the basis of a conversation about historical faith and saving faith in relation to the doctrine of the Virgin Birth. No one ought to take Section 5 (pp. 32ff.) of this report seriously without reading Bertram's report on his interview with the Fact Finding Committee and his comments on the Committee's distorted summary of the interview (Tietjen, pp. 14-16). Bertram details the way in which the Committee insisted on positing that the Virgin Birth might not be related to the gospel and therefore could be discussed as a teaching which may or may not be "intimately connected with the Gospel." He accurately characterizes such an assumption — and the Fact Finding Committee went to considerable length to make it — as "sub-biblical. . . unevangelical" theology. He concludes:

> The faculty's position on the Gospel, which is the position of the Lutheran Confessions, is so foreign to the president of the Synod and his Committee, that they *have not even understood* what the position of the faculty is and therefore have presented *a basic distortion and misrepresentation* of it in the Report. It is hardly appropriate for a Lutheran faculty to be interrogated and analyzed by means of a theology whose basic thrust is unLutheran.

The *Report's* defense of its interpretation of the Confessions on the relationship between the gospel and the Scripture is therefore extremely significant (*Report,* pp. 52-53). The *Report,* in one of its relatively infrequent specific references to the Confessions, reminds us that the Confessions use the word "gospel" in two different senses (*Formula of Concord,* Solid Declaration, V, 3-6).[1] On this basis, the *Report* concludes that the Confessions equate the gospel with the Scripture except when they are specifically discussing the doctrine of justification by faith or the distinction between law and gospel — although page 52a seems to say that gospel refers to the New Testament rather than the Bible.

The *Report* thus falls into the very error which the *Formula of Concord* seeks to guard against. It is indeed true that earlier confessions, for example, *The Apology of the Augsburg Confession,* use the word "gospel" in a broad sense. That cannot be condemned as wrong, because the broad sense is used also in Scripture and is common in the church. However, neither of these usages defines the specific sense of a term in systematic theology. There the word "gospel" has its own appropriate meaning. And that is described by the *Formula of Concord* as "solely the preaching of God's grace." This definition is to be used whereever the distinction between law and gospel is being discussed. In other words, there are two usages of "gospel" in the Confessions.

The *Report* asserts that the *Formula of Concord*'s distinction in usage of "gospel" is important only in specific discussions of the doctrines of justification by faith and of the distinction between law and gospel. All other passages in the Confessions are to be read as though "gospel" meant the "whole" Bible (or New Testament). Then believing the gospel and believing the Bible would be one and the same and there would be many doctrines in which the distinction between law and gospel (and the "proper" or "strict" meaning of the gospel says that gospel does not mean Bible) is not involved. At this point the *Report* is contrary to the earlier confessions themselves which frequently use "gospel" in its "proper" or "strict" sense. *The Apology* asserts that the whole Scripture is to be divided into law and gospel: "*All* Scripture should be divided into these two chief doctrines, the law and the promises." There is nothing in Scripture in which this distinction is not involved. Not even passages using "gospel" in its broad sense are excluded.

Some of the sections of the *Report* have to be read to be taken seriously. These paragraphs contain many valid statements which however seem to be ignored and set aside by other statements. Any adequate summary of two paragraphs such as the following would seem to be distorted. Therefore we let the *Report* (p. 47) speak for itself:

> **(1) According to Holsten Fagerberg, a Swedish authority on the Lutheran Confessions, Melanchthon's purpose in mentioning Law and Gospel at**

the beginning of his treatise on justification is to provide a background for the chief doctrine of the Reformation. "Melanchthon returns to the same theme later on in the fourth article of Ap (IV 183ff.) and also in Ap XII 53, where he discusses the Evangelical doctrine of penitence. In these sections he is not talking about the authority of Scripture, and neither is he referring in the first place to the interpretation of Scripture in general; what he does have in mind is the Reformation's major doctrine, justification by faith alone, sola fide **(Ap IV 73). The validity of this doctrine is under discussion in articles IV and XII of Ap. Melanchthon therefore sets up two aims for himself. He wants to demonstrate, first, that the Reformation doctrine of justification is Scriptural and, second, that it is consistent with the many seemingly contradictory statements in the Scriptures concerning the place of good works in the Christian life. Both of these views of the doctrine of justification go together naturally; justification is important because of its basis in Scripture, and it makes good sense of what Scripture says about salvation. But this doctrine is not a general key to the Scriptures. Instead of being the sole principle for the interpretation of the Scriptures, it provides the basic rule which clarifies the Scriptural view concerning the relation between faith and good works."** (**Holsten Fagerberg,** A New Look at the Lutheran Confessions (1529 to 1537) **(St. Louis: CPH, 1972), p. 36)**

(2) The Lutheran Confessions hold that the entire Bible deals with salvation through Christ (Apology **IV, 83; XII, 65ff.; XX,2). The whole of Scripture is looked upon as a uniformly divine Word. The distinction between Law and Gospel, while highlighting the two principal teachings of Scripture, is not used by the Confessions to limit the questions one may address to the Scriptures. Fagerberg refers to the "unfettered view" of the Bible in the Lutheran Confessions. The confessors ask the Bible about the Lord's Supper, about the doctrine of the ministry, about marriage and celibacy, as well as matters of Christian vocation (Fagerberg, ibid., pp. 39-40). All of these matters are settled on the basis that God's Word, the Scriptures, are authoritative because they are God's Word to man. There is no hint of the use of the Gospel as an interpretive limiting principle. It is rather a presupposition that in the Scriptures one will find Law and Gospel and that they must be rightly divided.**

In short, the concept that the Scriptures derive their authority from the Gospel is foreign to the Confessions. The whole of the Scriptures are regarded as authoritative and "unfettered."

The *Report* puts great value on the "tradition" of the Missouri Synod, but the paragraphs just cited conclude that only part, not all of Scripture requires the proper distinction of law and gospel. This is contrary to the clear teaching of the fathers of the Missouri Synod:

Thesis I

The doctrinal contents of the entire Holy Scriptures, both of the Old and the New Testament, are made up of two doctrines differing fundamentally from each other, viz., the Law and the Gospel.

Thesis II

Only he is an orthodox teacher who not only presents all the articles of faith in accordance with Scripture, but also rightly distinguishes from each other the Law and the Gospel.

Thesis III

Rightly distinguishing the Law and the Gospel is the most difficult and the highest art of Christians in general and of theologians in particular. It is taught only by the Holy Spirit in the school of experience.

Thesis IV

The true knowledge of the distinction between the Law and the Gospel is not only a glorious light, affording the correct understanding of the entire Holy Scriptures, but without this knowledge Scripture is and remains a sealed book.[2]

What seems to have happened (and here the author of the *Report* is continuing the poverty of his master Fagerberg) is that "unclear" passages of the *Apology* for example, in which "gospel" is used in its broad, improper sense are being used to support and validate a misinterpretation of those "clear" passages where "gospel" is used in its proper sense. Thus, by disregarding the *Formula*'s clarification, Fagerberg and the *Report* muddy the waters of the "pure fountain of Israel."

It is clearly the *Report's* intention to limit the application of the distinction between law and gospel to a broad but strictly limited sector of the Christian life. Accordingly, the *Report* (see paragraph #2 of the above quotation) specifies a list of doctrines not to be interpreted on the basis of the gospel: not only the Virgin Birth, but ministry, marriage and celibacy, and the Christian's vocation — all of these we are told do not involve the distinction between law and gospel. Lie still, Walther! How can the Missouri Synod get any sleep if you keep rolling around like that?

At the top of p. 46, the *Report* tries to focus its disagreement with the faculty through this Fagerbergian lens:

> **The point commonly made by the majority of the faculty is that the Scriptures derive their authority** exclusively **from the Gospel. The proposition that the Gospel as God's Word does not derive its authority from the fact that it is given**

to us in the inspired Scriptures is thought to negate the proposition that the Scriptures have authority in themselves because they are inspired by God. Thus a "both/and" is changed without Biblical basis into an "either/or."

Lutherans have always taught that the Scriptures are authoritative both **because they are bearers of God's own Gospel word of pardon and because their entire content is God's inspired Word. Scripture alone** (sola Scriptura) **is at the same time all of Scripture** (tota Scriptura).

There could be no sharper condemnation of the point which the Committee tried to assert against Bertram on the Virgin Birth. In its attempt to prove heresy, the Committee posited the authority of the story of the Virgin Birth even if it were only Scriptural and not gospel. This seems to be a clear example of the "either/or" which the *Report* condemns.

Has the *Report* carefully considered the result of making the entire content of Scripture the object of faith because it is the "inspired Word of God"? That would mean everything in Scripture is normative for the faith and life of the Christian, including all the Old Testament laws. There can be no doubt that the New Testament has, on the basis of the gospel, set aside many, perhaps all, of them as normative for the Christian life. Luther chides the Enthusiasts about their literalistic use of Scripture: It is not enough that something is God's Word. We must ask whether it is God's word "to us" (*Luther's Works,* XXXV, 170). And Francis Pieper has wisely warned us that making the whole Scripture the object of faith introduces the monster of uncertainty into the Christian's breast.

The *Report* apparently anticipates objections such as these when it says:

While the symbols are always concerned about how a doctrine relates to the Gospel, nevertheless, in establishing doctrine they do not hesitate to appeal directly to the Scriptures for proof. They know that a doctrine firmly founded on the Scriptures cannot possibly be inimical to the Gospel. They are confident that Scriptures given to us for the sake **of the Gospel do not teach doctrine** contrary **to the Gospel. Whatever disagrees with the Gospel cannot be Biblical. (p. 46)**

To this we can only reply that many things are neither contrary nor in harmony with the gospel, they are merely irrelevant to it. They are not God's word to us. Others, however, are indeed contrary to the gospel, specifically, the law is contrary to the gospel. The law says that no murderer or adulterer has eternal life in him, a condemnation few escape – at least in terms of the Sermon on the Mount. Such a statement is simply not in harmony with the gospel that calls me to receive God's rule in my heart through the forgiveness of sins; it is contrary to the gospel. It is true, but it is set aside by the gospel. And as C.F.W. Walther has powerfully reminded us, there is no way to harmonize law and gospel. The basic principle of the *Report* that law and gospel are in harmony because they are both in the same Bible is most unLutheran. Luther was also concerned about preserving true doctrine and he speaks quite differently from the *Report*: There is no better way to preserve and transmit the pure doctrine than distinguishing law and gospel (*WA* 39[1], 361).

The *Report* and Fagerberg do not follow Article V of the *Formula of Concord* in applying the distinction between law and gospel to some of the "less appropriate" uses of "gospel" in the *Apology.* We cannot fault Fagerberg for that omission. His book limits its study of the theology of the Confessions to the years 1529-1537. However, anyone who – like the author of the *Report* – wishes to sit in judgment on the faithfulness of others to their confessional subscription ought to read the *Book of Concord* from a more inclusive historical perspective – something say, like 325 (The Nicene Creed) to 1580.

Unfortunately, limitations of space prevent us from undertaking the fuller analysis demanded by many parts of the *Report.* We shall return to it and to the English translation of Fagerberg in a later issue.

We cannot sufficiently emphasize the historical significance of this work. One of its many decisive effects will be to force the Missouri Synod to analyze critically and evaluate the many elements in its tradition. That will require choices – no matter which party prevails. And either will be faced with a serious task of reconstruction. The *Report* reveals the unresolved tensions in the structures of the past so clearly that they cannot be denied. The Missouri Synod can no longer return to its past.

This significance of the *Report* makes it all the more painful that the *Report*'s overview of the recent history of the Missouri Synod ("Historical Introduction," *Report,* pp. 4-20) is so fragmentary and overlooks decisive events in the history of Missouri Synod Conventions from 1950-1969 (*Report,* pp. 5ff.). Among the significant facts ignored are the passage of Resolution 3-9 by the 1959 San Francisco Convention and its subsequent repeal by the 1962 Cleveland Convention as unconstitutional. Any one who reads Resolution 3-9

will recognize in it the pattern of thought that is essential to the entire *Report.* Pastors and teachers are bound to teach in conformity with all resolutions of the Synod:

> Resolved, **A. That Synod further clarify its position by reaffirming that every doctrinal statement of a confessional nature adopted by Synod as a true exposition of Holy Scriptures is to be regarded as a public doctrine** (publica doctrina) **in Synod;**
> **B. That Synod's pastors, teachers, and professors are held to teach and act in harmony with such statements;**
> **C. That those who believe that such statements are not satisfactory in part or in their entirety are not to teach contrary to them, but rather are to present their concern to their brethren in the ministry, particularly in conferences, to the appropriate district officials, and if necessary to synodical officials.**

Why, the casual reader may ask, does the president of the Missouri Synod not even refer to Resolution 3-9 of the San Francisco Convention in his historical overview? Surely it is closer to his program than anything else he cites. However, he has good reason for not citing this resolution: Resolution 3-9 was declared unconstitutional by Resolution 6-01 of the Cleveland Convention in 1962:

> Resolved, **That the Synod declare Resolution 9 of Committee 3 of the 1959 synodical convention unconstitutional on the ground that said resolution has the effect of amending the confessional basis of the Constitution of the Synod without following the procedure required by Article XIV of the Constitution.**

That is the traditional position of the Lutheran Church — Missouri Synod. And Resolution 6-01 of Cleveland is the context of every resolution cited by the *Report* in this historical summary. It has not been repealed. Nor has Resolution 3-9 of San Francisco again been adopted by the action of any convention. This reviewer finds it most unlikely that the Missouri Synod will now accept the revision of either its constitution or its tradition by an administrative decree of its president.

Were we to follow the *Report's* method, we would conclude: The Missouri Synod has already reached a decision rejecting the attempt to raise synodical tradition to the level of the Confessions or even to the level of binding interpretation of the Confessions. This *Report* therefore contradicts the traditional position of the Missouri Synod when it (pp. 5ff.) quotes convention resolutions as though they were binding on pastors and teachers or expects a resolution of the New Orleans Convention (in 1973) to be so binding (p. 147). It is now clear why the *Report* passes over the whole matter of Resolution 3-9 of the San Francisco Convention in complete silence. According to the Synod's own definition of its own tradition, the position represented by the *Report* is contrary to the traditional position of the Synod. However, the *Report* may make the Synod reflect more carefully and critically about its tradition which is not a simple unit and can therefore neither be completely accepted or rejected. If so, God will have used this *Report* to work good for those who love him. □

NOTES

1. The Tappert translation (pp. 558-559) is open to serious misunderstanding at this point. It translates the German adjective *eigentlich* or the Latin *propriissima* as "strict." That is not wrong but it obscures the sense of the original text that this "strict" usage of "gospel" is the "most appropriate," the usage which "really belongs" to the term.

2. C.F.W. Walther, *Law and Gospel* (St. Louis: Concordia Publishing House, 1929), p. 1.

BOOKS

THE SOUTHERN LADY: FROM PEDESTAL TO POLITICS, 1830-1930.

By Anne Firor Scott. University of Chicago Press, 1970.

In this well-informed and sprightly work Professor Scott of Duke University traces the progress of upper-class women in the South from a chiefly passive role as wife and mother during the ante-bellum years to an influential role in the creation of the New South of the 1920's. The four chapters of Part I deal with the condition and status of women from 1830 through the Civil War; the five chapters of Part II trace the growth of the freedom and self-determination of southern women from the post-war years to 1930. The book deals chiefly with women of social status and wealth, because other women were not nearly so much affected by role expectations and simply because of the relatively scanty historical material available concerning the women of other classes.

The idealized image of the ante-bellum southern lady was of a gentle, submissive, unassertive woman, devoted to God, husband, and family, and looking to her spouse for direction and decision. Professor Scott argues that slavery may well have had something to do with this ideal, since in the patriarchal structure of the typical plantation family, women, children, and slaves were expected to recognize their subordinate places and to be obedient to husband, father, master. Yet this idealized image was sharply at odds with the reality of life, especially for the planter's wife. In actuality, considerable managerial ability was demanded of her, for she was responsible not only for the care of her own normally large family, but for the feeding, clothing, and sick care of the slaves, and she usually supervised the gardening, care of poultry, and all aspects of food preparation and preservation as well. Even extraordinary wealth did not buy leisure for the mistress of a large plantation.

Although most southern ladies during the ante-bellum period seem to have tolerated if not accepted their assigned role, Mrs. Scott finds a good deal of discontent expressed, especially in diaries and letters. Discontent centered upon two areas particularly, slavery and educational deprivation. A number of women complained about the lack of privacy attendant upon having slaves, as well as the tremendous amount of time and energy expended in caring for and supervising the slaves. Miscegenation, too, was a frequently mentioned grievance. "Most southern women who expressed themselves on the peculiar institution opposed slavery," Mrs. Scott states, "and were glad when it ended."

A few feminine voices were raised publicly against women's role in the ante-bellum South. The famous Sarah Grimke in her *Letters on the Equality of the Sexes* attacked the idea that a girl need not have an education, since she was destined for marriage. She tried to convince men that they would gain by granting women equality in education, on the ground that they would find educated women to be more intelligent and interesting companions. Male advocates of education for women were rare, but some ministers and academicians attacked the prevailing idea of female intellectual inferiority and advocated a more serious and thorough education for women. But Mrs. Scott finds few if any of these male advocates of improved female education who proposed any real extension of woman's sphere in society.

From a substantial number of manuscript as well as published sources, then, Professor Scott demonstrates that on the eve of the Civil War there was a growing discontent among southern women with their assigned role. The War, of course, profoundly affected all areas of life in the South, and perhaps none more profoundly than the traditional role of women. In the absence of their men, women took over the full management of plantations, they formed organizations to aid soldiers, they nursed the wounded, and in several instances even founded and directed hospitals.

The new roles successfully filled by thousands of women during the war, as well as the high casualties among the men (of 1,000,000 men who served in the Confederate army, one-fourth died from wounds or disease), compelled a radical reshaping of the image of southern women during the post-war years. In a very real way the women of the South had to lay the foundations for a new order. During the post-war years many women took jobs as teachers, newspaper reporters, writers, and even editors. By the 1880's numbers were doing manual labor in factories. Having discovered their abilities as organizers during the war, women founded soci-

eties and clubs of various kinds. Such groups often became the road to influence and power for a good many of the more ambitious.

Throughout the nation suffrage became the symbol of the emancipation of women, and although the South was slow to develop an organized suffrage movement, some outstanding leaders arose, such as Elizabeth Saxon in Kentucky and Elizabeth Meriwether in Tennessee. Very few men of prominence supported the movement, however, and when the Nineteenth Amendment was sent to the states for ratification, only Texas, Arkansas, Tennessee, and Kentucky among southern states approved. Nevertheless, armed with the ballot by the nation-wide approval of the amendment, southern women set determinedly to work on a variety of social problems. Mrs. Scott's eighth chapter, entitled "Women with the Vote," is an absorbing account of the influence women exerted in effecting reforms in the child labor laws, the working conditions of female workers, and maternal and infant health care, as well as in what was then called "the interracial movement," that is, efforts to improve the lives and status of black people. Although some goals were not attained, "the post-suffrage burst of political and social effort," Mrs. Scott concludes, "created a milieu in which the emerging new woman could try out her powers." *The Southern Lady: From Pedestal to Politics, 1830-1930* attempts no brilliant new interpretations of southern history, political or cultural; but it does provide some illuminating and valid insights into one of the most important facets of the history of that region — the significantly changing role of the southern woman.

PAUL PHIPPS

THE INVISIBLE COLLEGE.

Alexander W. Astin and Calvin B. T. Lee, McGraw-Hill Book Company, 1972.

The so-called "invisible colleges" are termed such because they are relatively obscure, isolated, and the least selective as compared with elite and also middle-sized and state schools. Yet these institutions constitute one third of all four year schools — some 494 with 15% of all students attending four year colleges.

The invisible include liberal arts schools begun by religious groups, those vocationally-oriented, and black colleges. They are very heavily represented in both mid-west and the southeast. Scholarship aid cannot be given by one third, and over 60% have endowments amounting to less than $1,000 per student. Only 2% of the schools have faculty members half of whom have their Ph.D; 33% of the schools have no Ph.D.s at all. Two thirds have less than 50,000 volumes in their libraries. It is evident that invisible colleges are relatively less fortunate than middle-size private schools and much worse off than elite schools.

There are more students over 18 at invisible schools. They tend to come from the surrounding area, are much more likely to be white, rural, of a poverty-level income, have lower educational aspirations, and to be more conservative and vocationally oriented. Yet there is more chance of the invisible college student to remain in college and to aspire to a higher degree than the student at a public two or four year college. Student interaction is greater, particularly in such activities as tutoring, discussion, religion, and athletics.

Invisible college teachers are less extroverted and yet there is more student-teacher contact.

The authors condemn as hopeless the gradual drift of the invisible colleges toward the patterns of the elite private college. They see this in the attempt to raise the standards required for student admission and for faculty training. Yet it is very evident that the invisible college can't succeed in its effort because it has nowhere near the resources.

Invisible institutions would do far better to orient toward the relatively disadvantaged, vocationally-oriented student. Their staff and program are geared to this type of student. The invisibles are thus ideally prepared to handle the increasing wave of open-admission students. Invisible college operating costs per student could be substantially decreased if each such school would increase its enrollment by several hundred students.

Such action anticipates subsidy by federal or state governments either to the student or the institution. There is little reason for hope as far as the federal level is concerned. But there is cause for optimism at the state level. Tuition aid plans are already in operation in Iowa, Illinois, and Wisconsin. Only by means of such aid can the historical diversity of structure and function in American education be continued.

WILLIAM CROSS

Editor at Large

John Strietelmeier

CHRISTIAN AND JEW

This past summer I had two memorable experiences which caused me to rethink — as I have done many times in the past — the relationship between Christians and Jews. The first of these was a powerful sermon preached in our university chapel by a colleague of mine. The second was the film, "Fiddler on the Roof." I offer the results of my thinking very tentatively, recognizing that they may very well reflect more of what I want to believe than of what I am authorized to believe, and yet hoping that they are within the bounds of Christian opinion.

But first, I should perhaps say as a Lutheran and as a person of German ancestry that I can very well understand why a Jew might be very little interested in any views, which I might express on this matter. I can only say that I repudiate utterly the diatribes which Martin Luther wrote about the Jews in his sick and embittered old age. And, of course, I equally repudiate the enormities of my ancestral homeland under the Hitler tyranny — enormities which, it should be remembered, were resisted most effectively and at greatest cost by Protestant and Roman Catholic Germans, many of whom sealed their faithfulness with martyrdom.

That having been said, then, I would suggest that we Christians, from our side, abandon any views that we may have had of our Jewish neighbors as Christ-killers or a people on whose head the curse of our Lord's blood impends. They are, indeed, Christ-killers, as are we all. And if a blood curse rests upon their heads, it rests equally upon ours. For Calvary was not a local event, but a cosmic event. And if there was one thing on which Jew and Gentile were agreed on that historic Passover weekend, it was that The Man had to go.

I would suggest also that we abandon the idea that Jews through the ages have been a stubborn and stiff-necked people who, confronted with the full winsomeness and power of the Gospel, have obstinately refused to accept it. When I try to imagine myself a Jew, hearing the Gospel of the Rabbi Yeshuah, it seems to me that there are at least two things which make it actually impossible for me to hear it, in any true sense of hearing. The first is the experience of my people for at least three thousand years, an experience of having drummed into our ears by none other than God Himself, the stern message of the absolute oneness of God: "Hear, O Israel, the Lord our God, the Lord is one." But formidable as this obstacle to belief is, there is another that is far more formidable, and that is the terrifying record of what the message bearers have done to me and to my ancestors back to at least the time of Constantine the Great when Christianity became the established religion of the Western world and, in its turn, the persecutor of those who refused worship at its altars.

I would doubt that any of my Jewish friends has actually heard the Gospel of Christ as I have heard it and believed it. Christian behavior over the centuries speaks so much more loudly than Christian proclamation that it may very well be the case that the Jews are the one people out of all of the nations of men to whom the Gospel has not been effectively preached. I do not know what they would have done if they had been offered the Gospel in love and humility, as from one forgiven sinner to another. Perhaps they would have rejected it. But to say, within the context of rejection and ridicule, of pogroms and gas chambers, of ghettoes and forced baptisms, that the Jew has had the Gospel preached to him seems to me to make a mockery of the whole concept of Christian preaching.

So what can we who believe ourselves to be the New Israel say about the remnants of the Old Israel? How do we answer St. Paul's anguished question: "Has God then totally repudiated His people?"

The best I can come up with is a paradox. On the one hand, I am bound by the catholic and apostolic teaching that there is no salvation in any other (than Jesus Christ). I would cheerfully believe, with many of my Anglican brethren, that this is to be understood as asserting that it is not ignorance of Christ, but rejection of Him, that damns. My own understanding of words does not lead me to an equally hopeful interpretation. So there is the apostolic word. But over against it stands the Covenant which God made with Adam and Noah and the patriarchs and the great company under Moses. Perhaps, for those who have never effectively heard of the consummation of that Covenant, there is still acceptance by the God who so often described Himself as a God of steadfast love.

Meanwhile the Church instructs us to pray for "God's ancient people, the Jews." There is no prayer in the Prayer Book which I pray more willingly. □